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Bulletin

Krannert Art Museum

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A Message To Members from the New Director

Stephen S. Prokopoff Director Krannert Art Museum



As I join the staff of the Krannert Art Museum I see the task of building on the base of the fine collections and staff professionalism that have been developed by my able predecessors over the past years as a source of challenge and creative satisfaction. A museum such as the Krannert Art Museum offers special opportunities for imaginative programming, innovation, and scholarship because it serves a diverse public whose interests range from the specialized concerns of university faculty and students engaged professionally in the arts to the more general needs of the residents of mid-Illinois.

While it is too early to describe future programming in detail, it is nevertheless useful to suggest some intentions. I would like future exhibitions to range widely over the history of art, presenting both new discoveries and cogent reappraisals of more familiar artists and ideas, to investigate the arcane and difficult as well as the popular and immediate, to explore traditional forms and media as well as newer areas of museum interest—photography, crafts, design, and architecture.

While continuing to present important exhibitions originated by other museums, the Krannert Art Mu-

seum will begin to organize its own scholarly exhibitions that will travel to other museums. These along with their accompanying publications, will be an important part of the museum's creative contribution to the study of art.

Understanding of the museum's exhibitions will be enhanced by a broad spectrum of educational activities and by the presentation of related programs in other media—lectures and symposia, film, theatre, dance, music, poetry. It is my hope that the museum's engagement in such collaborations with other disciplines will stimulate a more profound understanding of visual arts.

Significant additions to the museum's existing collections will be actively sought, enriching breadth and depth and providing an enlarged fund of renewable experience with fine original works of art.

Above all, I would like the aggregate of the museum's programs and activities to form a continuous stream of experience that will be of growing importance to the museum's public. It is my hope that all the members of its varied public will find much that will engage, inform and, finally, please in the activities of the museum.

**Tentative
Exhibition
Schedule
1982-1983
Academic
Year**

Collages: Selections from the Hirshhorn Museum	August 22- September 26	Collages from the period of early American modernism through the mid-1970's and a variety of styles and techniques are represented in works by twenty-three internationally recognized artists including Joseph Cornell, Louise Nevelson, Larry Rivers, and Frank Stella. Introduced by the Cubist painters about 1912, collage soon developed into an independent medium as artists began incorporating "non-art" materials into their works. Succeeding generations, continued to find collage a vital and versatile technique. This exhibition is circulated by the Smithsonian Institution Traveling Exhibition Service
Faculty Exhibition	October 3- November 7	This popular annual exhibition presents the work of faculty members in the School of Art and Design at the University of Illinois, Urbana-Champaign. Included are contemporary examples of crafts, graphic design, industrial design, mixed media, painting, sculpture, photography, and printmaking
In China: Photographs by Eve Arnold	November 14- December 12	Eve Arnold, whose assignments as a photo journalist have ranged from protest marches in the American South to Hollywood movie queens, harems in Abu Dhabi to migrant farm workers, has focused her camera on the China not normally visited by foreigners. In 1979 she made two trips to China, traveling nearly 40,000 miles. The results of these trips can be seen in this exhibition of 104 color photographs reflecting the life, work, and people of modern China. The exhibition was organized by The Brooklyn Museum and is now on a two year nationwide tour made possible by Exxon
Invisible Light	November 14- January 9	Infrared photography in which images are produced by heat rather than light, has been used for a variety of purposes in the twentieth century. The exhibition Invisible Light explores the artistic capabilities of this medium. Because infrared film is sensitive to heat sources not visible to the eye, the photographed images, in turn, record qualities not seen through conventional techniques. The exhibition includes over sixty photographs. It is circulated by the Smithsonian Institution Traveling Exhibition Service
Lorado Taft	January 16- February 20	Lorado Taft spent his youth in Champaign and received a bachelor's and master's degree from the University of Illinois before moving to Chicago where he spent most of his life. After the artist's death in 1936 the University acquired a large group of works from Taft's private collection that now belongs to the Krannert Art Museum. A number of these works, which illustrate the unique talent of this Illinois sculptor, were chosen for the exhibition. Included are a dozen plaster portraits from the period of 1885-1905 and models for the Fountain of Time and the Fountain of Creation
The Lloyd E. Rigler Collection	January 16- February 20	This exhibition represents recent gifts to the Krannert Art Museum from Mr. Lloyd E. Rigler of Burbank, California (Class of 1939). The prints are the work of a variety of contemporary artists associated with the Tamarind Lithography Workshop, an institute created in 1960 with the goal of revitalizing lithography in the United States.
Graduate Student Exhibition	February 27- March 27	Variety, originality, and experimentation are the characteristics of this annual group of theses exhibitions by candidates for the MFA degree in the School of Art and Design
Of Time and Place: American Figurative Art from the Corcoran Gallery	April 3-May 22	Seventy paintings, sculptures, drawings, prints, and photographs from the collection of the Corcoran Gallery of Art, which represent the human figure in American art, are featured in this exhibition. The works illustrate both stylistic and sociological changes in approach to the representation of the human figure, and date from the early nineteenth century to the present. This exhibition is circulated by the Smithsonian Institution Traveling Exhibition Service

Collage is one of the most interesting and versatile art forms developed in the twentieth century. The term derives from the French verb *coller*, meaning to paste, referring to one of the key techniques of the medium. Since its introduction by the Cubist painters about 1912, collage has developed into a major modern medium incorporating all kinds of materials and objects, often in combination with painting or drawing. In addition to a variety of materials, collage includes, in its seventy year history, a large variety of styles and techniques.



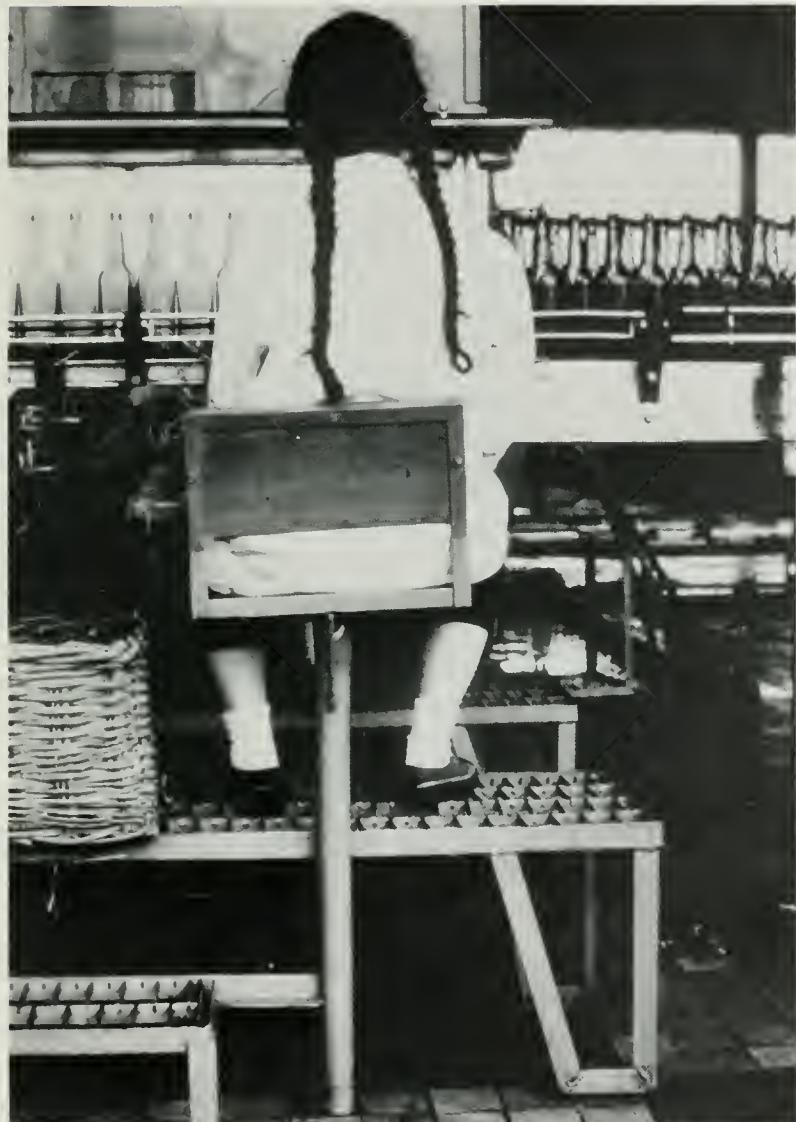
This exhibition attempts to survey the development of collage from the early twentieth century through the 1970's. Works by the following artists are included: Romare Bearden, Anthony Berlant, Cesar, Joseph Cornell, Jose Luis Cuevas, William Dole, Rosalyn Drexler, Lee Gatch, Nancy Grossman, Lois Jones, Nicholas Krushenick, John H. Levee, Edward Moses, Louise Nevelson, Robert Reed, Larry Rivers, Anne Ryan, Saul Steinberg, Frank Stella, Joseph Stella, Ernest Van Leyden, Tom Wesselmann, James Wines. The works were selected from the Hirshhorn Museum and Sculpture Garden, Washington, D.C. A fully illustrated catalogue of the exhibition will be available for purchase at the Museum Sales Desk.

The annual exhibition of works by artists on the Faculty of the School of Art and Design is consistently one of the most well attended offerings of the Museum. Perhaps its popularity is due to the fact that the artists are from the community, many may be neighbors or friends; or perhaps visitors enjoy the avant-garde nature of the exhibition, or meeting the artists at the Preview. Certainly the students must enjoy seeing and critiquing their own professor's work. Whatever the reasons, the annual Faculty exhibition is not to be missed.

For fifteen years photojournalist Eve Arnold had sought an opportunity to travel and photograph in China. Finally in 1979, with the opening of China's doors to the rest of the world, permission was granted. Over a period of five months Arnold made two extended trips to China, traveling some 40,000 miles and taking thousands of pictures. She worked in the cities, in the countryside, and in remote areas seldom seen by foreigners.

Arnold's intention was to make a statement about the lives of the people, to try to penetrate to their humanity, to try to get a sense of the sustaining character beneath the surface. I wanted to get beyond the endless blue suits and bicycles we've been seeing pictures of for so many years and to cover as many of the particulars of China as I could, and I wanted to tell my story in color.

Eve Arnold
Retired Worker-Guilin



Eve Arnold
Bottler—Beer Factory

Eve Arnold accomplished her goal as is evident in the 104 brilliant color prints selected for this exhibition. Her pictures capture the spirit, the color, and the involvement of the people of China. The exhibition was organized by The Brooklyn Museum and is sponsored by the Exxon Corporation.

Infrared photography utilizes a special film so that images are produced by heat rather than by light as in traditional methods. While infrared photography has been used for a variety of purposes, the exhibition *Invisible Light* and its accompanying catalogue explore the artistic use and techniques of this medium.

The exhibition includes a wide range of contemporary photographs. Among them are work in both black and white, and in color, as well as a platinum print from infrared film. Approximately sixty-three photographs by thirty-one artists will be displayed including a work by Luther Smith, associate professor in the University's School of Art and Design.

Exhibition Previews

The Preview of the annual Faculty Exhibition will be held Saturday evening, October 2, from eight until ten o'clock. Like the exhibition itself, this preview should be exciting as it provides an opportunity to meet the artists and view their most recent creations.

A second Preview will be held this fall for the exhibition, *In China: Photographs by Eve Arnold*. Eve Arnold's color photographs provide an incomparably beautiful portrait of China today: the people, the landscape, the work, the spirit. This Preview will take place Saturday, November 13 from eight until ten o'clock.

All Krannert Art Museum Associates will receive mailed invitations for both events. Circle both dates in your calendar and plan to attend.

Museum Trip

El Greco 1541-1614
Saint Martin and the Beggar c. 1597-99
oil on canvas 76 1/2" h. x 40 1/2" w. 193.5 cm. x 103 cm
Washington National Gallery of Art
Wadner Collection 1942



Krannert Art Museum Associates are invited to join a Museum-sponsored trip to visit The Cleveland Museum of Art and The Toledo Museum of Art with a special tour of the *El Greco of Toledo* exhibition. The trip will take place on October fifth and sixth.

Members will be guided through the comprehensive collections of western art at the Cleveland Museum by Mark Johnson. Margaret Sullivan will escort the group through the museum's superb Oriental collection.

The second day will be spent touring The Toledo Museum of Art. In addition to its fine general collection, the Toledo Museum is renowned for its glass collection which surveys the artistic use of this medium from ancient times up to the present.

Members will also be treated to a special viewing of *El Greco of Toledo*, the first major exhibition devoted to the paintings of this great Spanish master. The sixty paintings in this exhibition include works of key importance from Europe and North America, some of which will be seen for the first time outside the locations where they have been housed for the past four hundred years.

During the summer Krannert Art Museum Associates received mailed reservation forms and detailed information about the trip. Mrs. William Johnson is Museum Trip Chairman. Mrs. Chester Keller and Mrs. David McBride are Trip Co-Deputy Chairmen.

Exhibition Trip

On April twenty-first the Museum will sponsor a trip to The Art Institute of Chicago to view the major exhibition, *Mauritshuis Dutch Painting of the Golden Age from The Royal Picture Gallery The Hague*. Information on this exhibition and trip will be contained in the January issue of the *Bulletin*.

Docent Training Program

Museum docent Garland Remsen with a fourth grade class from ABL school in Broadlands, Illinois



Docents have been an integral part of the Museum's education program since 1962. Docents are voluntary educational assistants called upon to guide pre-elementary, elementary, and secondary school classes, as well as adult groups, during their visits to the Museum. Docents acquaint the public with works of art while fostering an enjoyment of art and an understanding of aesthetic principles.

Docents contact the school supervisors, principals, and teachers each fall, informing them of the special exhibitions that will be held during the coming season and reminding them of the regular gallery visit

topics, as well. Another valuable group of volunteers serve in the "Art in the Schools" program, providing students with in-school programs on art and on the Museum collections.

Docents-in-training attend an intensive sixteen week instruction program. Major periods of art history from ancient times to the present are reviewed as well as technical aspects of printmaking, ceramics and glassmaking, painting, and sculpture. Slide lectures are accompanied by gallery sessions in which the Museum's own collections are discussed. Visits to artists' studios are an important part of the program, as is instruction in educational methods.

The training program begins with an introductory session on September ninth. The class will meet regularly on Thursday mornings. Those interested in registering for the docent training program should contact Mark Johnson, Assistant Director, at 333-1860. Current Museum docents also are invited to enroll in this course.

Docent Training Schedule

Regular Meetings: Thursdays, 9:30-11:30 a.m.

Sept	19	Introduction to the Krannert Art Museum
	16	Ancient Art
	23	Greek Ceramics
	30	Medieval Art
Oct	7	Early European Painting
	14	Baroque Art
	21	18th Century Painting
	28	19th Century Painting
Nov	4	Modern Art
	11	Prints and Drawings
	18	Decorative Arts
Dec.	2	Oriental Art
	9	Pre-Columbian Art
Jan	6	Training
	13	Training
	20	Training

In addition to the standard instruction, a number of special lectures, tours, exhibition briefings, and demonstrations will be scheduled for Wednesday or Friday mornings.

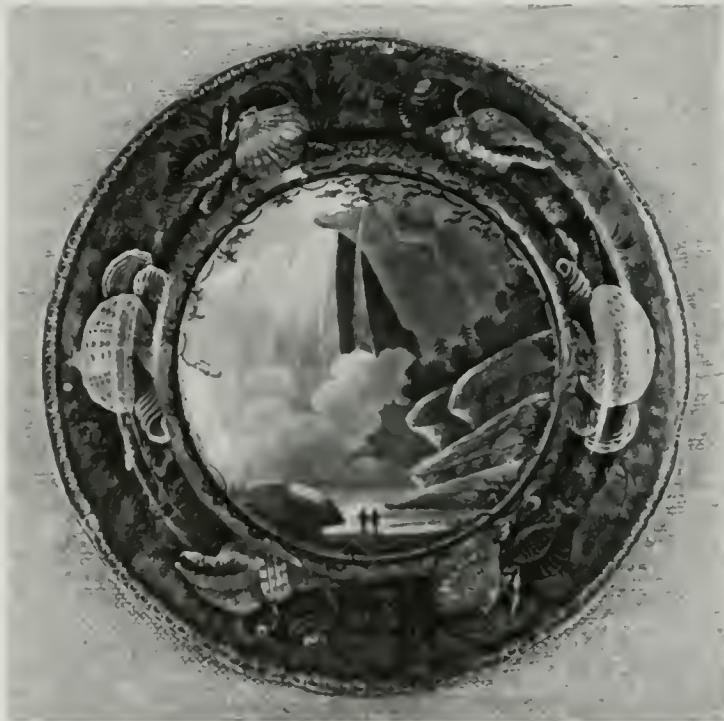
Fall Lecture-Luncheon

Stephen S Prokopoff, the new director of the Krannert Art Museum, will be the speaker at this fall's lecture-luncheon to be held on October fourteenth at the Champaign Country Club. In a lecture entitled "Looking Ahead," Mr. Prokopoff will discuss some of his ideas for future programming at the Krannert Art Museum.

Prior to his appointment at the University of Illinois, Mr Prokopoff served as director of the Institute of Contemporary Art, Boston; Museum of Contemporary Art, Chicago; Institute of Contemporary Art, University of Pennsylvania, Philadelphia, and Hathorn Gallery, Skidmore College, Saratoga Springs, New York. At these institutions he organized many contemporary art exhibitions and he authored

essays in a large number of the accompanying exhibition catalogs. Over the last twenty years Mr Prokopoff has also held the positions of adjunct or visiting professor of art at several educational institutions including Boston University, the University of Chicago, and the University of Illinois at Chicago Circle. He is the recipient of a bachelor and master of arts degree from the University of California at Berkeley, and a doctorate from New York University.

Members will not want to miss this special event and the opportunity to meet the new director. Krannert Art Museum Associates will receive mailed information regarding reservations for luncheon and the lecture.



Enoch Wood & Sons c 1757-1840
Plate England c 1818
pottery diam 10" 25.4 cm
Gift of Theresa E. and Harlan E. Moore 1967 (67.24.75)

Members Seminars

American and European Decorative Arts from The Theresa E. and Harlan E. Moore Collection will be the topic of a three week seminar presented by Margaret Sullivan, research curator, Krannert Art Museum. Each session will consist of a slide lecture followed by a visit to the gallery for an examination of silver, glass, furniture, and the ceramic arts. The seminar will be held on three consecutive Wednesdays: October 20, 27, and November 3 from 9:30 to 11:00 o'clock.

The topic of the spring seminar will be Dutch Painting of the Golden Age. Mark Johnson, assistant director, will survey the period and discuss the major artists through slide lectures and study of original works in the Museum's collection. The topic of this seminar is intended to prepare members for the trip to The Art Institute of Chicago in April to view the major exhibition, *Mauritshuis: Dutch Painting of the Golden Age from the Royal Picture Gallery The Hague*. The seminar will take place on three Wednesdays, March 2, 9, and 16 from 9:30 until 11:00 o'clock.

Both seminars will be held in the conference room; therefore, the attendance is limited and will be restricted to Museum members. Members may register by calling the Museum office (333-1860).

Additions to the Collections

Pierre Auguste Renoir

French (1841-1919)

L'Enfant au Biscuit, ca. 1898-99

lithograph, 12 3/8" h x 10 5/16" w; 31.4 cm x 26.2 cm.

Gift of George S. Trees, Jr. (81.41.1)





Pablo Picasso

Têtes 1963

linocut 25 1/4" h. x 21" w (image) 64.1 cm x 53.3 cm

Gift of Mr. and Mrs. Richard J. Faletti (81.17.1)

Spanish (1881-1973)

Gifts

Significant additions have been made to the Museum's collection of prints. In 1960 the Tamarind Lithography Workshop was opened in Los Angeles with the goal of revitalizing the art of lithography. Three hundred and nineteen lithographs by twentieth century American artists including Elaine de Kooning, Richard Haas, Gerald Johnson, Martyl, Jacqueline Gourevitch, Fritz Scholder, and Mario Yrissary, which were printed while the artists worked at the Tamarind Institute located in Albuquerque, have been given by Mr. Lloyd E. Rigler. A special exhibition of these lithographs is scheduled tentatively at the Museum between January 16 and February 20, 1983.

Mr. and Mrs. George S. Trees, Jr. have given a lithograph entitled *L'enfant au Biscuit* (*Child with a Biscuit*) by Pierre Auguste Renoir (1841-1919). It was not until the early 1890's that Renoir experimented with the lithographic process. In the artist's proof printed in grey-black and dated circa 1898-99, Renoir reveals his fascination with his son Jean's natural movements and demonstrates skillfulness in rendering solid yet delicate three-dimensional form in an all-embracing atmosphere of light and shadow.

A linocut by Pablo Picasso (1881-1973) was the recent gift of Mr. and Mrs. Richard J. Faletti. *Têtes* (*Heads*) dated January 17, 1963 is numbered 21 in an edition of 50 prints. Linoleum, like the wood block, provides a surface for relief designs. The surface area that is not cut away picks up rolled-on ink which then is transferred to paper when pressure is applied. Although Picasso was a prolific print maker after 1897, it was not until 1939 that he produced his first linocut, and it was much later, in the 1950's, when he printed color linocuts in series. The advantage of using the linoleum block, demonstrated masterfully by Picasso, is the ease with which one can make fluid, curvilinear strokes and patterns in the pliable surface. *Têtes*, in which crowned heads in frontal and profile view are discernible, is a skillful composition of lines creating a dynamic abstract design.

Dr. and Mrs. Allen S. Weller have donated a lithograph by twentieth century American artist Harold Altman, a distinguished veteran printmaker who studied at the Art Students League in New York, Académie de la Grande Chaumière in Paris, and at Black Mountain College in Greenville, North Carolina.

Maitreya Chinese, Northern Ch'i (550-577)
dated first year of Wu P'ing (570 A.D.)
white marble, 13 3/4" h., 35 cm h
Purchase, Class of 1908 Fund (82-4-1)



Altman, twice the recipient of a Guggenheim Fellowship, has taught at the University of North Carolina and Pennsylvania State University. An impressionistic view of the Parisian Tuillerie Gardens is the subject of the artist's proof, entitled *Chair*, which is dated 1980. This print is an interesting complement to a much earlier lithograph of a spectre-like figure by the artist, already in the Museum's collection.

Jackstones (known also as knucklebones, jacks, or dibs) is a game of great antiquity played initially with the wrist or ankle bones of goats, sheep or other animals. Dr. Richard H. Edmondson has given a terra cotta knucklebone whose origin may have been either ancient Rome or Greece. This knucklebone probably was made after an actual bone used in play. The object of this ancient game, which remains the same, was to garner bones (stones, seeds, jacks) left on the ground while others were tossed upward. Five ancient Persian bronze objects including axeheads, a garment pin, and pendants have been presented by the Jerome Levy Foundation.

Added to the collection of Chinese ceramics is a granary urn datable to the Han Dynasty (206 B.C.-200 A.D.), the gift of Mr. and Mrs. Ralph W Barber. This unglazed slate-gray earthenware, which has parallel horizontal ribbed bands on its body and a constricted circular mouth, was a mortuary object made for burial. During the Han period, it was customary for the deceased to be buried with grave furnishings including wine and storage jars, cooking vessels, and replicas of horses, animals, and servants. The Museum is grateful for all these gifts which will enhance the collection. MMS

Purchases

A cast and laminated glass sculpture entitled *Compression Series* by William Carlson was purchased by the Museum with art acquisition funds. William Carlson is a glass maker on the faculty of the University's School of Art and Design. The Sculpture is being circulated with the exhibition "Americans in Glass."

Long an objective of members of the Class of 1908, particularly of Mr. H. Clifford Brown and of Mr. William B. Greene, was the acquisition of a Chinese and a Japanese sculpture. A marble sculpture of Maitreya, created during the Northern Ch'i dynasty



Fudo Myō Japanese Late Heian
(897-1185)/Early
Kamakura (1185-1333)
attributed to En-School at Sanyo Kyoto
cypress wood 26 3/4" n 65.4 cm h
Purchase Class of 1908 Fund (82-5-1)

(550-577 A.D.) and dated by an inscription on the base 570 A.D., has been purchased recently. The bodhisattva is shown in meditation, seated on a high cylindrical throne. The rectangular plinth below is decorated with the engraved design of an incense burner between two small lions, on the front, and with a votive inscription, on the back. The typical formalism of Chinese Buddhist sculpture is evident in the pose and in the stylization of the drapery, but some indication of a softening influence from Indian Gupta sculpture is apparent in the sensitivity of the facial expression and in the naturalism (restrained) of the torso.

A Japanese sculpture of Fudo Myō, the central deity of the Five Great Kings of Light, also has been acquired. The sculpture is attributed to a carver of the En-School at Sanjo, Kyoto, and is dated from the late Heian (897-1185) or early Kamakura (1185-1333) period. Fudo customarily is shown with a sword in one hand and a rope in the other and with a wrathful countenance. The image of Fudo was introduced into Japan in the ninth century. In tenth century examples he was represented in a standing position and sometimes with one eye closed. By the Kamakura period Fudo was presented in an animated pose, one foot forward and twisting at the waist.

The piece is carved from cypress and is made of joined wood blocks; the eyes are glass beads, traces of gesso and paint remain. The purchase of the first examples of Chinese and Japanese sculpture in the Museum's collection was made possible through a fund established by members of the Class of 1908.

A fourteenth century French ivory diptych, with the Coronation of the Virgin depicted on the left panel and the Crucifixion with the Virgin and St. John on the right, both framed by gothic tracery above, has been purchased for the medieval collection. In iconographic and stylistic features it provides an important addition to the group of medieval objects in the Museum. It was purchased with income from the Theresa E. and Harlan E. Moore Fund MBC

William B. Greene 1886-1982

A proud member and a leading spirit of the Class of 1908, Mr. Greene was dedicated to the University of Illinois and to the Krannert Art Museum. On the occasion of the fiftieth anniversary of the Class, Mr. Greene and his classmates chose to contribute to the initial building fund for the Krannert Art Museum, and they retained an active interest in the development of the Museum.

In 1964, the Museum had on loan a group of fourteenth to eighteenth century Chinese porcelains. On a visit to the Museum, Mr. Greene and his classmates Mr. Charles S. Pillsbury, Mr. William J. Wardell, Mr. Chester R. Dewey, Mr. George E. Pfisterer, and Mr. H. Clifford Brown decided to acquire the porcelains as the beginning of an oriental collection for the Gallery of the Class of 1908.

Over the years that followed, Mr. Greene was instrumental in fund raising for additions to the oriental collection which eventually included thirteen Chinese porcelains, four Chinese paintings, four T'ang Dynasty tomb figurines, an eighth century Mons-Dvaravati, (Thai) stele, a Tibetan bronze figurine and tanka of the seventeenth century, and more recently a pair of seventeenth century Japanese screens, a late twelfth/early thirteenth century Japanese wood sculpture, and a Chinese sixth century marble sculpture.

Mr. Greene was born on the family farm near Lisle, Illinois. This had been the family home through four generations. In 1908, he graduated from the University of Illinois with a degree in Mechanical Engineering. In 1916, Mr. Greene, who was advertising manager, and Harry H. Barber, who was an engineer, for Stephens-Adamson Manufacturing Company in Aurora saw a future in standardized material handling machines and decided to form Barber-Greene Company. Mr. Greene continued in active management of the company until 1966 when he retired as chairman of the board.

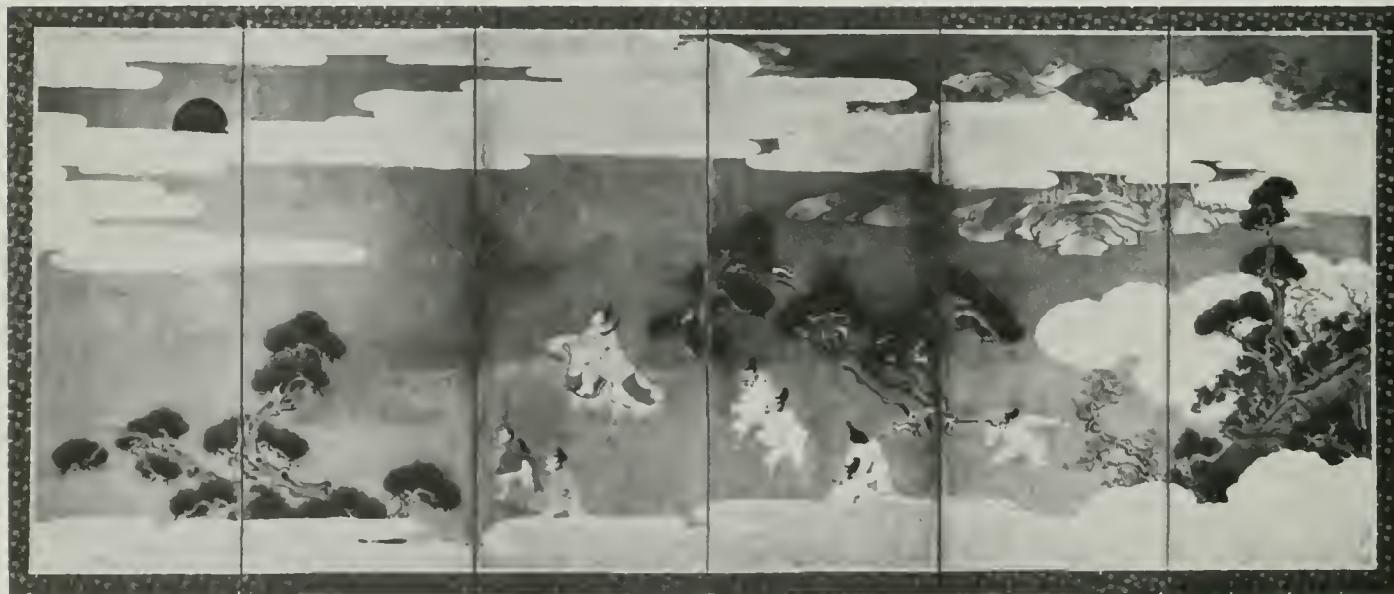
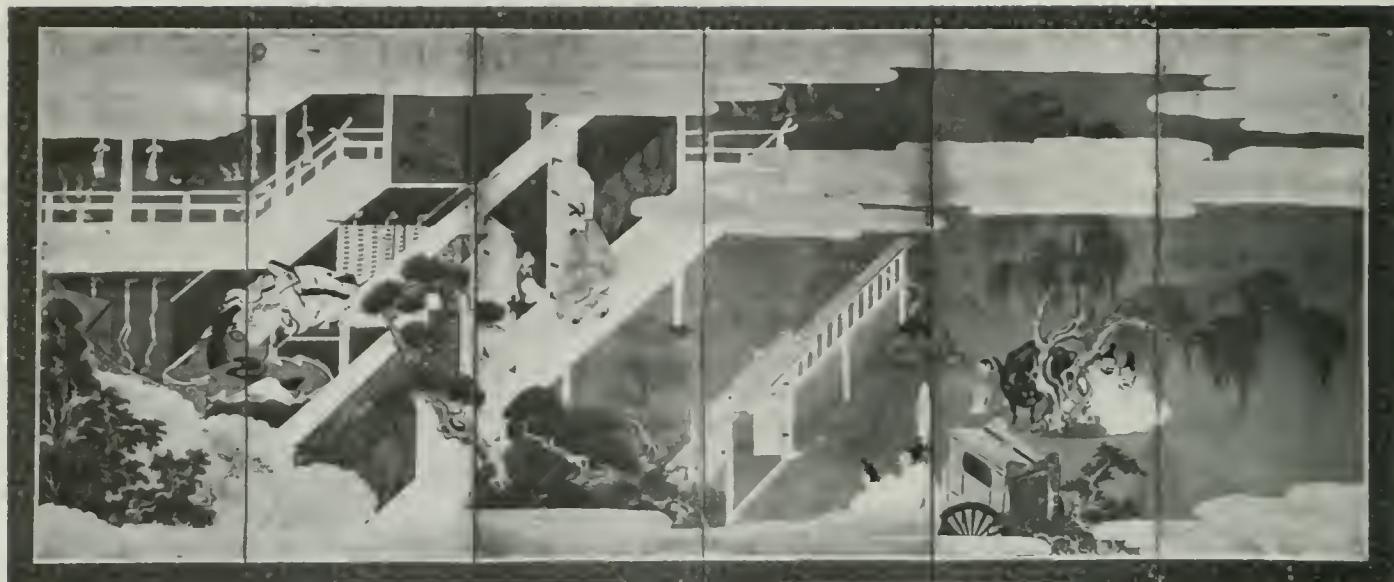
He enjoyed the distinction of receiving University of Illinois Achievement Awards in 1963 and 1967, one of the First Distinguished Graduate Citations from the University of Illinois Department of Mechanical and Industrial Engineering Alumni Association in 1968, a University of Illinois College of Engineering Metal Award for "his role in introducing mechanization to the problem of material handling and



processing," in 1969. He served as president of the Construction Industry Manufacturers Association and as director of the American Road Builder's Association and of the International Road Federation. These were but a few of Mr. Greene's state, national, and international honors and awards.

His effort for the Krannert Art Museum was but one of his many philanthropic activities. He kept in touch with other members of the Class, sending them news of their collection and encouraging them to remember the Museum in their future planning. He recently was involved in studies for the addition to the Krannert Art Museum building, particularly for the extension of the space to house the oriental collection. Mr. Greene has been one of the Museum's most valued advisors. His presence will be missed, but his influence and ideas are well represented in the Gallery of the Class of 1908. MBC

1a School of Iwasa Matabei
Utsusemi *Tale of Genji* 1650-70
color and gold on paper wood panels



1b School of Iwasa Matabei
Suma *Tale of Genji* 1650-70
color and gold on paper wood panels
63" h. x 143 1/4" w. 160 cm h. x 365 1/4" w.
Gift of the Class of 1908 (80.16.1)

by Margaret M. Sullivan

Genjimonogatari (Tale of Genji)

Prince Genji, the most celebrated courtier in Japanese classic literature, is the subject of a pair of screen-paintings (cover, Figs. 1 a,b) recently given to the Museum by the Class of 1908.

The *Tale of Genji* was written in the early part of the eleventh century by Murasaki Shikibu (ca 978–ca. 1026) who was invited to the imperial court as a lady-in-waiting by Michinaga, the most powerful of the Regents in the Fujiwara family, because of her recognized talent in composing *monogatari* (tales).

It was during this time at court that the *Tale of Genji* was composed. Murasaki indeed produced a masterpiece of fiction that is, at once, romantic and sentimental; nonetheless, the *Tale of Genji* profiles the Fujiwara clan, an ancient aristocracy reigning during the Heian period (897–1185). Although the story is of Murasaki's predecessors, its credibility is sustained by the author's own experiences as part of a court's retinue. With over 400 characters in the 54 chapters of the novel, most of whom are related, the central theme embraces the consequences of amorous intrigues. "The affairs of the heart are carried on in a courtly atmosphere where matters of rank, prestige and appearances are vital. The characters are obsessed with the approval of those of higher status, with wearing correct clothing, with demonstrating their good taste and gentility and sense of decorum."¹

The mannerisms of men and women alike are imbued with effeminacy; a plump white face with a small mouth, narrow eyes and tuft of beard on the tip of the chin was considered the Heian ideal of male beauty. Apart from the beard, feminine physiognomy was indistinguishable from masculine physiognomy. Heian women, as depicted in literature and numerous paintings, are ensconced in kimonos and have immeasurably long and glossy ebony hair² (cover, Figs. 3, 4, 15, 23). Refinement, beauty, and ceremony in all their subtleties pervade Murasaki's story; however, all is enshrouded by a prevalent Buddhist intuition of the impermanence of life.

The Heian period was marked by peace and prosperity among members of the aristocracy and imperial household who established paradigms of behavior, dress, decorum, literature, calligraphy, architecture, theatre, and painting. Music, calligraphy, religious and secular painting, as well as architecture

were known to have flourished; unfortunately, little survives. The Fujiwaras achieved power through their matrimonial ties with the imperial throne, through assets, and through influence exerted in the provinces where their estates were manifold.³ Appointments to the various ministries controlled by the Fujiwaras were dictated by ancestry, not by merit or capability. Such a metropolitan culture centered in present-day Kyoto which was steeped in gentility and luxury could not be supported indefinitely by this oligarchy and, therefore, was destined for demise. Murasaki's novel parallels a life at court that is seemingly content; later chapters are characterized by disillusionment and pessimism portending the eclipse of Fujiwara power.

A courtier's life was cultivated with training at the *Daigaku* where he received an education rooted in Chinese classics. Reconciled to the Confucian concept of the virtuous man, the Heian courtier was vowed to scholarship and elevation of the spirit through poetry, music, calligraphy, and philosophy. Of noble birth, great wealth, and exceptional beauty, Prince Genji, the protagonist, is the archetypal mid-Heian courtier whose political career is contingent on conspiracy and personal ambition. His wealth and promotion at court, like that of fellow patricians, have been accrued by way of family alliances and tax-exempt land holdings. An existence inextricably tied to innumerable paramours, Genji is the mercurial and irresistible Don Juan. Extremely sensitive to color harmony in a kimono, music, perfume scent, blossoming flowers, and skill both in calligraphy and in composing poetic communiques, Genji himself was a noteworthy poet, talented amateur painter, calligrapher, musician, and savant of Chinese classics. As the story unfolds, Genji evolves from an irresponsible scandalous youth into a wiser, sensible man who accepts his destiny and his culpability for past entanglements.

Each of the Museum's screen-paintings adheres to scenes from the "Utsusemi" and "Suma" chapters of the *Tale of Genji*. Utsusemi, meaning cicada, was the wife of the provincial governor of Iyo and was pursued unflaggingly by Genji. Although Utsusemi resisted Genji's attentions, Genji was so resolved in his determination that he sought help from Utsusemi's brother. In the Museum's screen-painting (cover, Fig 1 a) Genji, disguised in informal garb

2 detail Senzui Byōbu ca 11th-12th centuries
color on silk
Toji, Kyoto
photograph courtesy of Tokyo Kokuritsu Bunkazai
Kenkyūjo



unbefitting his rank, hides on the veranda of the eastern wing in Utsusemi's house. Utsusemi's brother crouches between the double wooden doors under a bamboo screen and informs Genji that Utsusemi is playing go with her sister-in-law and, therefore, a visit with his beloved cannot be accomplished.⁴ Attendants and the unadorned ox-drawn cart belonging to Utsusemi's brother wait outside the gate. Faithful to its literary precursor, the painting includes details in costumes and interior decoration, e.g. screen-paintings, lamp, curtains, and lattice windows.⁵

The companion screen-painting addresses Genji's impending exile at Suma, a Japanese coastal town on the Inland Sea in Hyōgo prefecture, induced by an unfavorable change in political power and Genji's remorse over the tragic, scandalous consequences of his amorous exploits. Before going to Suma, Genji wanted to visit his father's tomb in Kitayama, north of Kyoto. Waiting for the moon to appear for this long journey, he visited Fujitsubo, a one-time consort of Genji's father and later Genji's paramour who now lives in seclusion as a nun. In the Museum's screen-painting (Fig 1 b) Genji, having visited Fujitsubo, is on horseback and is followed on foot by a few loyal attendants some of whom carry an umbrella or a prod. Riding along the shore of either the Takano or Izumi River, Genji is on route to Shimogamo shrine in Kamo prefecture, passing a thatched-roof house in the countryside before progressing to his father's tomb.⁶ Genji's lowly position is indicated by his ignoble attire and mode of transport, a horse has displaced his lavish ox-drawn carriage.

Development and function of *byōbu* (folding screens)

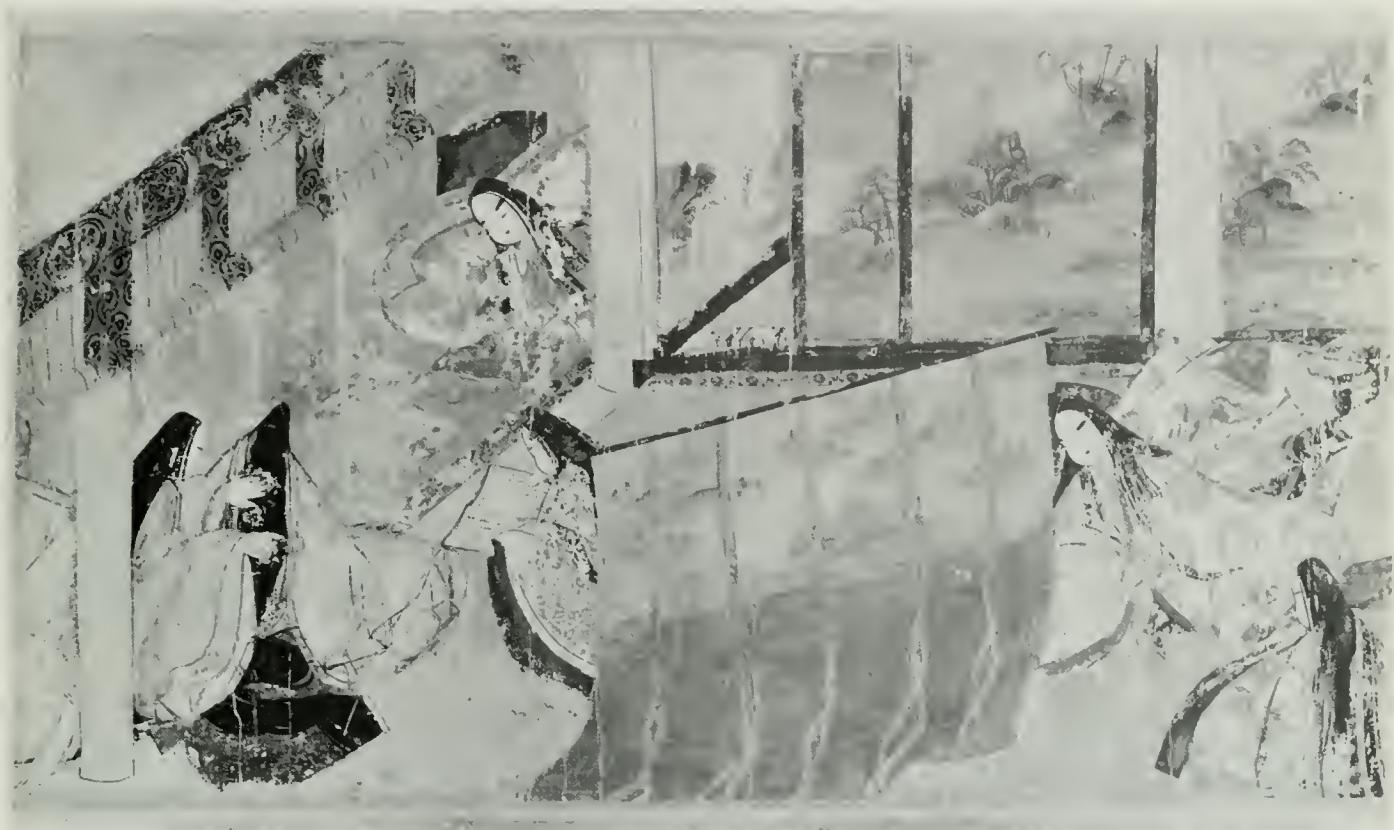
Utsusemi's living quarters (cover) can be considered characteristic of a Heian architectural dwelling called *shinden*, whose exterior consisted of a sloping bark-shingled roof with deep eaves and a wooden platform elevating the entire building in an attempt to minimize humidity inside.⁷ Interior decoration was sparse, governed by tranquility and restraint. Among the accepted accouterments were floor mats, cushions, go boards, folding screens, and *kichō* which consisted of a wooden frame supporting an opaque silk curtain to assure privacy.⁸ Shutters separating open verandas from private quarters could be removed and bamboo blinds rolled up making the interior a light and the exterior garden a spatial continuum. Private precincts, nevertheless, were generally dark obscuring the presence and movements of women. Illicit rendezvous always were conducted in semi-darkness which lead to complications when the identity of a lover could not be verified, as witnessed often by Prince Genji!

Screen-painting is of Chinese origin, but as an art form it never was prominent there, for screens were not especially serviceable in Chinese architectural design that allowed large walled areas on which to paint. Although screen-painting burgeoned early in China, during the Chou dynasty (fourth to the third centuries B.C.), it was in the Sung dynasty (960-1279) when it increasingly was regarded as accessory and not serious art.⁹ Conversely, Japanese houses lacked fixed walls.

Thus, screens proved invaluable as room partitions, as protection from inclement breezes and the unwelcome glances of intruders, for seasonal displays, and, lastly, as sumptuous decoration.

3 Azymaya I' *Table of Genji* handscroll, 12th century
color on paper, 8 4" h x 15 4" w, 21 5 cm h x 39
cm w
The Tokugawa Reimeikai Foundation, Tokyo

Folding screens which are commonly paired remain the most versatile. They become stable when hinged panels are in zig-zag position, and thus are readily portable when contracted. Used first in China, *byōbu*, (a Japanese word meaning 'protection from wind') were exploited masterfully in Japan for their potentially decorative surface. One of the oldest extant six-fold *byōbu* in Japan, the "Senzui-Byōbu" (Fig. 2), dating between the eleventh and twelfth centuries



The Museum's screen-painting (cover) illustrates the importance of this art form in the household of the Heian aristocrat.¹⁰ In the Japanese household, the folding-screen was functional and, yet, admired as a fine painting. There are three formats of screen-paintings: the single-panel *tsuitate* made of paper pasted on wood which was placed upright at entrances; sliding-screens (*fusuma*) which were set in tracks and installed in corridors separating rooms or sections of a house; and the folding-screen (*byōbu*), composed of two, six, and rarely eight panels. Both *fusuma* and *byōbu* were made of layers of paper over a wood lattice framework, and examples can be seen within Utsusemi's living quarters (cover).

after a lost ninth century original, demonstrates an antiquated manner of hinging panels which was not only cumbersome but disruptive of the painting surface. Individual panels were linked at top and bottom using thongs of leather or cloth and were framed with wood or brocaded silk. By the fourteenth century, an innovative type of hinging was adopted in Japan which facilitated an uninterrupted, unified, painted surface. Strips of paper were wrapped horizontally, from the front of one panel to the back of the next, forming hinges; space between the panels thus was minimized. Painting was completed generally on separate sheets of paper which later were affixed to the screen surface. In many cases, small squares of gold foil were fastened to the paper surface, as in the

Museum's pair of screen-paintings, providing a lavish setting for a literary classic.¹¹

Evolution of Yamato-e

The Museum's screen-paintings, which date approximately from the mid-seventeenth century, embody a fostering and revitalization of Yamato-e, the ancient tradition of painting in Japan. An outline of this enduring painting tradition which continued to venerate subjects such as the *Tale of Genji* will place the Museum's screen-paintings in proper perspective. The term Yamato-e (Japanese painting) initially underscored distinctions in subject matter between Japanese and Chinese-inspired paintings, the latter produced in Japan around the eighth century.¹² Yamato-e paintings incorporated subject matter indigenously Japanese such as: folklore, heroes, historical events, classical literature, and seasonal changes in landscape. Its meaning was broadened to express the Japanese intuitive, sensuous, and emotional reaction to nature, in contrast with an intellectual and philosophic response espoused by the Chinese. Nature, its mountains, streams, and blossoming trees is related to man's daily activities. With respect to subject matter, the Museum's screen-paintings adhere to a characteristic Yamato-e theme; moreover, the figures, costumes, architecture, and landscape are inherently Japanese.¹³

4 Takekawa II, *Tale of Genji* handscroll, 12th century, color on paper, 8 6" h. x 18 9" w. 22 cm. h. x 48 1 cm. w.
The Tokugawa Reimeikai Foundation, Tokyo

From the late ninth through eleventh centuries, there are few paintings which document the flowering of Yamato-e.¹⁴ The "Senzui-Byōbu" (Fig. 2) exemplifies the transition in painting wherein Chinese secular themes and Yamato-e are integrated. Although the subject, a poet-scholar of the T'ang dynasty and costumes are Chinese, the blossoming trees and soft rolling hills are distinctly Japanese, as compared with the precipitous mountains of China. Classical literature such as the *Tale of Genji* and *Tales of Ise* whose descriptive prose is visually adaptive to painting, henceforth, laid the foundation for true Japanese painting. Yamato-e subscribed not only to native subject matter but to techniques of painting which discarded Chinese realism in preference for formal and decorative abstraction.

Extant segments of the oldest handscroll based on chapters of the *Tale of Genji* (Figs. 3, 4), which date from the twelfth century, disclose characteristics of mature Yamato-e that also are discernible in the Museum's screen-paintings. The format of the handscroll with restricted height and great horizontal expanse, and which is examined from above, led to the creation of the following pictorial devices in representing interior domestic scenes: steep diagonals for depicting roofs, verandas, or lintels in order to render spatial depth; "blown-off" roofs to reveal interiors; inverted perspective, making the background loom larger, and, lastly, indiscriminate interception of architectural structures, furniture (go boards, screens), and landscape elements in preference for abstraction. Screen-paintings such as the





5 Tosa Mitsunori (1563-1638)
 "Suma," "Tale of Genji"
 color on paper, 38 8" h. x 35 8" w; 15.3 cm. h. x 14 1
 cm. w
 The Tokugawa Reimeikai Foundation, Tokyo

Museum's adopted these conventions, initially well-suited for the handscroll format, which enhance the decorative and abstract visual effects. Although the high angle perspective is of Chinese origin, Japanese artists innovatively coupled this with the removal of walls, doors and other obstacles, as the interior of a deep eaved *shinden* house could not be seen from this high vantage point. The viewer thus sees each scene as if from the roof of a stage.¹⁵

In the scene "Azumaya" (Fig. 3), a noble woman has had her hair washed and a maid now combs it. Facing them are two noblewomen, one of whom examines a book of paintings while the other reads from the accompanying text. Beautiful landscapes in the decorative tradition of *Yamato-e* can be seen on the sliding doors and center curtain. In the other scene, "Takegawa" (Fig. 4), two noblewomen are playing go near a veranda surrounded by ladies-in-waiting. A beautiful blossoming cherry tree springs from the courtyard. The mood of the scroll is quiet and passive, its movement arrested. Physical detail is conventionalized, aristocrats have slit eyes and a hooked nose, representing the ideal gentry.¹⁶ Each is distinct from the other in terms of postures or movements. As in the Museum's screens, each

6 attrib to Tosa Mitsuyoshi (1539-1613)
 (one screen). A Meeting at the Frontier
 color and gold leaf on paper, 62 1/2" h. x 124" w, 158.7
 cm h x 314.9 cm w
 The Metropolitan Museum of Art, Fletcher Fund, 1955





7 School of Iwasa Matabei
detail, 'Utsusemi' *Tale of Genji*, 1650-70



18

scene in the scroll has figures around whom the action revolves and subordinate figures, e.g. ladies-in-waiting or servants. Enhancing the decorative qualities of the handscroll is the technique of painting called *tsukuri-e*, whereby the composition initially is executed in fine black lines, and the entire picture space then is covered with layers of opaque colors. After patterns in fabrics are added, the outlines then are redrawn.

There must have been on the average two paintings per chapter in the original twelfth century scroll; the scenes probably were designated by the commissioning aristocrats. Among the scroll fragments, there are no extant scenes based on the "Utsusemi" and "Suma" chapters. Whereas the Museum's "Utsusemi" scene was popular, the "Suma" scene is without known extant parallel.¹⁷ Scenes based on the "Suma" chapter, however, are not lacking, for example Tosa Mitsunori's (1563-1638) small detailed and decorative painting (Fig. 5). The presumed aberrant nature of the Museum's "Suma" scene and the discrepancies in certain descriptive details depicted in the "Utsusemi" scene, as compared with the text, could be explained by the artist's inventiveness or by decrees of the studio in which he worked.¹⁸

Later continuation of Yamato-e: Tosa and Kano Schools; Sōtatsu

The *Tale of Genji* was so rich in visual descriptions it comes as little surprise that it inspired painters who continued the Yamato-e tradition for centuries. Dating from the Kamakura period (1185-1333), when the novel was read widely, the second oldest extant handscroll survives in the Tenri Library in Nara. By the Muromachi period (1392-1573), *Tale of Genji* paintings were executed in diverse formats: handscroll, album leaf, *shikishi* (small square paper), covers of *sasshi* (booklets), and fans which were attached to screens.¹⁹ Techniques of paintings varied from *hakubyō* (black and white) to very detailed and decorative works anticipating the Tosa School.

The Tosa School of court painters claimed to have unbroken ties with the Yamato-e masters of the Heian period.²⁰ From the early fifteenth century, the Tosa family controlled the painting studio of the imperial court and continued the tradition of secular painting which arose in the Heian and Kamakura periods. The early Tosa painters' decorative style and espousal of native traditions precipitated a revival of Yamato-e by

8 Kano Sunraku (1561-1635)
detail, "Fight of the Carriage Attendants," *Aoi* chapter
Tale of Genji, 4 fold *byōbu*
color and gold leaf on paper, 69" h. x 145.6" w. 175.5
cm h. x 370 cm w.
Tokyo National Museum



9 attributed to Kano Tanyu (1602–74)
Scenes from the 54 chapters of the *Tale of Genji*,
detail, one of pair of 6-fold byōbu
color and gold leaf on paper, 54 1" h x 145 6" w, 167.5
cm h x 370 cm w
Imperial Household Collection, Tokyo

10 Tawaraya Sotatsu (d. 1643)
Sekiya, "Tale of Genji, one of pair of 6-fold byōbu
color and gold on paper, 59 8" h x 135 7" w, 152 cm
h x 355 cm w
Seikado Bunko, Tokyo



the mature Tosa school, active principally from the sixteenth through first half of the seventeenth centuries.²¹ Associated with this school was elegant drawing, rich color, and meticulous detail, all contributing to a highly decorative art. Tosa artists customarily worked with a small format such as an album leaf or scroll; they later embraced the prevailing larger screen-painting appropriate to the grandeur of the period architecture.

Tosa Mitsuyoshi (1539–1613) was adopted into the official circle of painters who specialized in rendering classical themes in carefully detailed miniature formats.²² "A Meeting at the Frontier" (Fig. 6), which belongs to Mitsuyoshi's pair of screen-paintings based on the "Sekiya," "Miyuki," and "Ukifune" chapters of the *Tale of Genji*, exemplifies a skillful combination of traditional Tosa technique in magnified scale with a profusion of gold, the latter particularly consonant with the age of castle architecture. Delicate, careful, line drawing, thick coloring, and descriptive detail are characteristic of Mitsuyoshi's painting in small format. Figures, costumes, and postures are drawn minutely and meticulously. The juxtaposition of blue mountains and golden clouds makes the scene all the more preciously decorative.²³ Mitsuyoshi's seeming preoccupation with a literal rendering of the scene as described in the Tale sacrifices the underlying poetic spirit of *Yamato-e*.

Tosa Mitsunori (1563–1638), son of Mitsuyoshi, also produced paintings in album format based on the *Tale of Genji*.²⁴ "Suma" (Fig. 5), in keeping with

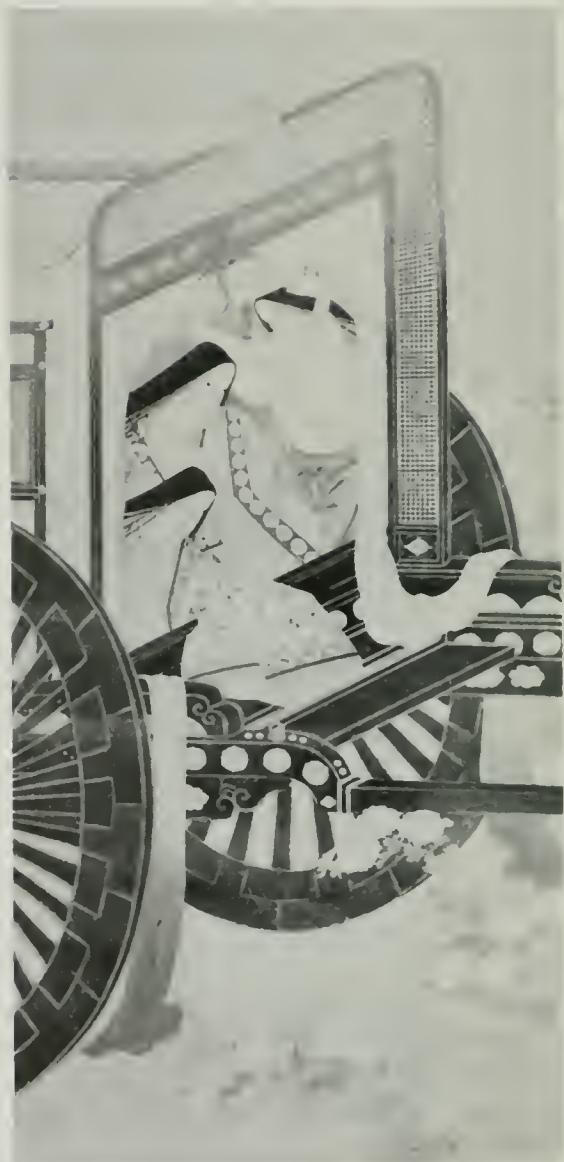
11 Iwasa Matabei 1578-1650
 Lao Tzu Kanaya Byōbu ca. 1626
 ink on paper 52 2" h x 21 6" w 132.8 cm h x 55
 cm w
 Tokyo National Museum
 Photograph courtesy of Shūeisha Publishing Co. Ltd
 Tokyo
 Nobuo Tsujii Iwasa Matabei *Nihon Bijutsu Kaiga*
Zenshū vol. 13 1980



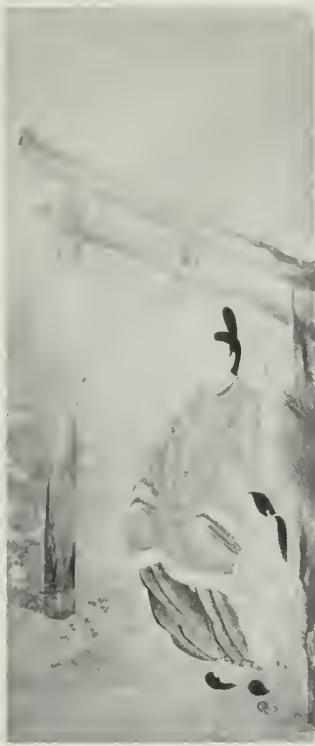
traditional Tosa painting is vivid, detailed, highly decorative and abstract. The latter is especially evident in the landscape elements intersected by cloud forms.

The Kano school which was active from the fifteenth until the nineteenth centuries was heir to the

12 Iwasa Matabei 1578-1650
 Ladies Viewing Chrysanthemums Kanaya Byōbu ca
 1626
 ink and color on paper 51 9" h x 21 6" w 132 cm
 h x 55 cm w
 Yamatane Museum of Art Tokyo



ink monochrome tradition established in the Sung (960-1279) and Yuan (1279-1368) dynasties in China. The painting on the *fusuma* (sliding door), which serves as a room divider in Utsusemi's private quarters (Fig. 7) is characteristic of the clear, well-defined brushwork and landscape



14 Iwasa Matabei (1578–1650)
detail, 'Utsusemi,' *Tale of Genji*
Gift of the Class of 1908 (80-16-1)

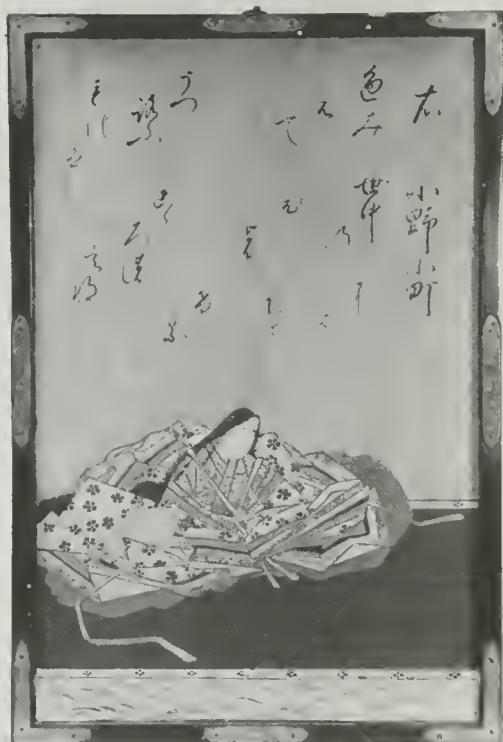


13 Iwasa Matabei (1578–1650)
'Nonomiya' *Kanaya Byōbu*, ca. 1626
ink and color on paper, 51 5" h. x 21 6" w. 131 cm
h. x 55 cm w
Idemitsu Museum of Arts, Tokyo

associated with this Chinese-inspired painting tradition.²⁵ The Kano school during the first half of the Momoyama period (1573–1615), with masters such as Eitoku (1543–90), transformed Chinese subject matter, including birds and flowers, Chinese sages, or landscapes, and the ink monochrome technique into a national style. Firm and powerful brushwork, polychrome, gold leaf, and strong two-dimensional design distinguish the splendidous paintings of the Kano school which illuminated the dark castle interiors of the Momoyama period.

The second half of the Momoyama period and early Edo period were dominated by individualists such as Kano Sanraku (1561–1635), Kano Tanyū (1602–74), Tawaraya Sōtatsu (d. 1643), and Iwasa Matabei (1578–1650) to whose work the Museum's screen-paintings are related. Although each fused

15 Iwasa Matabei (1578–1650)
'Onono Komachi,' *Thirty-six Poets Byōbu*, ca. 1640
color on board, 18 5" h. x 11 8" w. 47 cm h. x 30
cm w (each panel)
Kawagoe Tōshōgū Shrine





16 Iwasa Matabei (1578-1650)
detail Utsusemi, *Tale of Genji*
Gift of the Class of 1908 (80-16-2)

17 Iwasa Matabei (1578-1650)
Tales of Ise, *Ikeda Byōbu* ca. 1635-40
color on paper 23" h x 14 8" w, 58.5 cm h x 37.7
cm w
Idemitsu Museum of Arts, Tokyo



Chinese and Japanese elements in their paintings, they remained much closer to Yamato-e in terms of subject matter, technique, and spirit. During the Momoyama period (1573-1615) there evolved a retrospective interest in Yamato-e of the Heian period (897-1185), as Japan increasingly withdrew from foreign interaction.²⁶ As the Japanese became more conscious of their indigenous cultural advancement and of their economic prosperity, they became more aware of their unique artistic heritage.

With regard to painting, artists like Sanraku Tanyū Sōtatsu and Matabei reverted to an era when their country was self-sufficient—the late Heian period. Some artists were more faithful to Yamato-e in spirit, others chose to fuse Chinese and Yamato-e elements in their paintings.²⁷ And thus, during this period Kano artists who worked traditionally in ink monochrome gravitated with respect to compositional design, subject matter, and minute coloring technique, towards the Tosa School. At times it becomes very difficult to differentiate paintings by Tosa artists from those Yamato-e paintings produced by the Kano School. Kano Sanraku's "Fight of the Carriage Attendants" (Fig. 8) and screen-paintings attributed to Kano Tanyū (Fig. 9), both based on the *Tale of Genji*, affirm these artists' competence in restating Yamato-e subjects and traditional painting techniques. Fine draughtsmanship in rendering precise descriptions, compositional design, and color scheme facilitated their impressive transition from Kano to Yamato-e styles.

Yamato-e of the Heian (897-1185) and Kamakura periods (1185-1333) as well as secular painting of the Muromachi period (1392-1573) were sources for the exceptional paintings by Sōtatsu. Extant works by and attributable to Sōtatsu illustrating the *Biography of Priest Saigyō*, *Tales of Ise* and the *Tale of Genji* indicate that he had an imposing repertory and understanding of Yamato-e painting techniques and themes. A screen-painting based on the "Sekiya" chapter of the *Tale of Genji* (Fig. 10) reveals Sōtatsu's innovative reinterpretation of a Yamato-e theme. Sōtatsu's strength lies in his ability to create abstract and dynamic compositions which distill the original spirit and lyricism from classical Yamato-e. Less fascinated with physical details of the story, Sōtatsu exploits the potential for decorative abstract design which transmits a poetic feeling for the story. Using color and line, as in the "Sekiya" scene, elements are situated in dynamic opposition intimating the emotional conflict between the protagonists, Genji and Utsusemi, hidden in their respective carriages. And thus, tension is couched in the juxtaposition of silhouetted masses, color, and dynamic linear movements.²⁸

Iwasa Matabei and his school

Iwasa Matabei (1578-1650), whose life spanned the



18 Iwasa Matabei (1578-1650)
"Nobleman on Seashore," *Koii Jimbutsu Zukan*, ca
1640
color on paper 14 1" h., 36 cm. h.
location unknown
Photograph courtesy of Shueisha Publishing Co. Ltd
Tokyo
Nobuo Tsuji, Iwasa Matabei, *Nihon Bijutsu Kaiga*
Zenshu, vol. 13, 1980

late Momoyama-early Edo periods, is a problematical figure who like the aforenamed artists of this period assimilated Chinese and *Yamato-e* subject matter and painting techniques in his works. At the source of the controversy are numerous paintings without a seal or signature which have been attributed to Matabei's hand lacking substantive proof. For quite some time the identity of Matabei was uncertain, and definition of his school of followers is yet amorphous.²⁹ In light of this, a discussion of paintings accepted to be by Matabei and those convincingly attributable to his school will show that the Museum's screen-paintings based on the *Tale of Genji* are attributable to Matabei's school and date approximately 1650-70.

Known also as Iwasa Shōi or Iwasa Katsumochi, Matabei was the son of Murashige Araki, the latter having served the shōgun Oda Nobunaga (1534-82). Murashige and Matabei were the only members of their family who survived Nobunaga's vengeance when Murashige was charged with treason. Matabei was raised subsequently in Kyoto and assumed his mother's name Iwasa.

The period in which Matabei acquired his unstructured training as a painter can be fixed reasonably between 1596-1615. During this time, it is very probable that Matabei became familiar with the ink monochrome paintings of the Kano school, of Unkoku Tōgan (1547-1618) and of Hasegawa Tōaku (1539-1610) and collaborated with Tawaraya

Sōtatsu. Although it is not clear from whom Matabei learned *Yamato-e*, it is likely that Tosa artists cultivated his appreciation of this native painting tradition.³⁰ Sōtatsu and Matabei both achieved a revival of *Yamato-e*, each consonant with his respective individuality. Where Sōtatsu sought to retain the spirit of *Yamato-e* in his paintings, such that decorative elements transcended literal interpretation of the story, Matabei continued to study Chinese style painting and assimilated both traditions in his art.³¹ Matabei, unlike Sōtatsu, deftly portrayed realistic emotions, and yet, was intrigued with sarcastic, humorous, and vulgar aberrations of life. Matabei, as many of his contemporaries, liberally assimilated diverse styles and subjects in his work; however, he stands apart in his facility of extracting and inventively transforming potential elements from these sources.

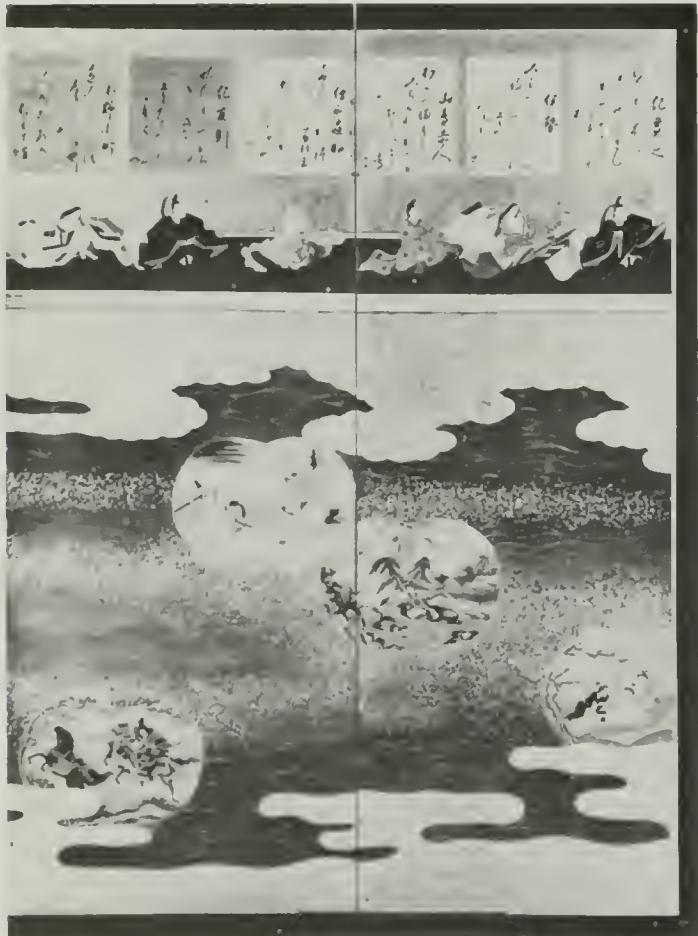
In 1616 Matabei moved to Fukui where he spent nine years in Koshuji temple after which he was commissioned to paint by Lord Tadamasa Matsudaira. Matabei had at this time two sons Katsushige and Tōetsu, the latter adopted by Hasegawa Tōaku.³² And finally, Matabei moved to Edo (present-day Tokyo) in 1637 where he eventually died. According to the *Yuishō-gaki* dated 1731, which outlined the Iwasa family genealogy, Katsushige had a son named Ijū (also called Yōun) and grandson named Yōun.³³ The relationship of Matabei's offspring and his school of followers will be addressed presently.

From the paintings generally accorded to be by Matabei, one deduces that he was familiar equally with classic Japanese and Chinese subjects, fused *Yamato-e* and Chinese painting techniques and styles, and expressed classical themes in a vernacular. While Matabei's individual style was evolving in Fukui circa 1626, he produced his masterpiece, "Kanaya Byōbu" Each panel of this pair of originally six-fold *byōbu* was devoted to a classical Chinese or Japanese subject such as "Lao-tzu" (Fig. 11), "Court Ladies Viewing Crysanthemums" (Fig. 12), and "Nonomiya" (Fig. 13).

Lao-tzu, the Chinese philosopher who founded Taoism, is painted in ink monochrome with strong, angular brush work reminiscent of Hasegawa Tōaku and his school. Lao-tzu's droll expression indicates Matabei's penchant for transforming serious and contemplative subject matter. "Court Ladies Viewing Crysanthemums" is predominately *hakubō* (black and white) painting with pale coloring close in style to the Tosa school.³⁴ A long jaw, full cheeks, and high forehead constitutes what has been termed the "Matabei facial type," that can be seen in most of Matabei's accepted works as well as those indirectly related to him such as the Museum's screen-paintings (Fig. 14). This particular composite of facial attributes was not invented by Matabei, as it was considered to be a standard of beauty in con-



19 Iwasa Matabei (1578-1650)
detail Yamanaka Tokiwa ca 1615-35
handscroll color on paper 13 4" h 34 2 cm w
The M O A Museum Atami



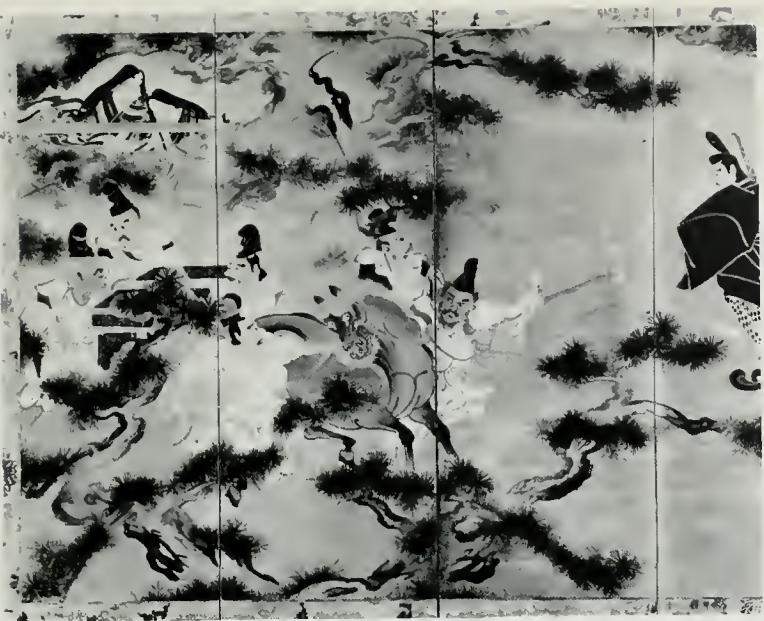
20 School of Iwasa Matabei
detail *Thirty-six Poets Byōbu* 1637-50
color and gold on paper pair of 6-fold byōbu
60 5" h x 144" w 153 8 cm h x 365 9 cm w (each panel)
Idemitsu Museum of Arts Tokyo

temporary genre paintings.³⁵ The court ladies' casual glances at the flowers outside their carriage approach sensuality inappropriate to the classic subject matter "Nonomiya," based on the *Tale of Genji*, also is executed in *hakubyo* and once again reveals Matabei's eccentric treatment of classical themes with respect to the half-moon shape of Genji's torso and the painting's interesting compositional design.

Although one can be reasonably certain that Matabei learned Yamato-e painting from Tosa school painters while in Kyoto, almost all his works completed later in Fukui and Edo evince little adherence to the Tosa school. The "Thirty-six Poets Byōbu" belonging to the Kawagoe Tōshōgū Shrine which was produced in Edo circa 1640 is an unequivocal exception. Onono Komachi (Fig. 15) was painted in the Tosa tradition of careful drawing, bright coloring, and minute detail, e.g. costume patterns. The portrait is sedate and formal in keeping with this ancient Yamato-e classic subject.³⁶ In comparison *Utsusemi* (Fig. 16) in the Museum's painting is more sensual, e.g. the tilting of the head and soft curves in hair; however, similarities exist in facial features and costume design to suggest a relationship.

"Ikeda Byōbu," painted circa 1635-40, while Matabei was still in Fukui or after his arrival in Edo, parallels "Kanaya Byōbu" in so far as both incorporate Chinese and Japanese subject matter.³⁷ However, the consistent technique in painting, firm brushwork, and refinement of forms substantiate a later date for "Ikeda Byōbu." In a scene based on the *Tales of Ise*, (Fig. 17) Matabei combined Yamato-e and Chinese painting techniques within a single composition irrespective of subject matter, unlike "Kanaya Byōbu" wherein subject matter dictated the mode of painting. This integration of elements approaches a refreshing interpretation of Yamato-e.³⁸ And thus figures are contoured with fluid, abbreviated and rhythmic brush strokes, while the mood of the composition and delicate coloring retain the lyricism of Yamato-e. Matabei continues to distinguish himself in his sensitivity to the rhythmic flow of line whether in drapery or landscape. This scene is nonetheless reminiscent of "Court Ladies Viewing Crysanthemums" not only with respect to facial types, but also in its attempt to intimate the sensual departure of lovers.

"Kōjō Jimbutsu Zukan" ("Scroll of Ancient Legends and Human Figures"), whose whereabouts is unknown at present, probably was produced while Matabei was in Edo circa 1640 and continues to demonstrate the artist's maturity in harmonizing different styles. The subject matter is diversified to include Yamato-e themes such as the *Tale of Genji* and the *Tales of Heiji and Heike* as well as Chinese folklore. "Nobleman on Seashore" (Fig. 18) displays the same sensitivity to rhythmic line in draperies, waves, and trees found in "Ikeda Byōbu."³⁹ The serpentine



21 School of Iwasa Matapei
detail, 'Aritōshi-zu Byōbu,' 1650-70
color on paper, pair of 6-fold byōbu
67 8" h. x 98 4" w. 157 cm h. x 250 4 cm w (each panel)

Idemitsu Museum of Arts, Tokyo

tree branches, agitated line drawing in the taller attendant's costume, and rhythmic sea beyond the coast also have counterparts in the Museum's screen-paintings (Figs. 1 a,b). Differences between these two works are explained in terms of master and his studio.

Polemics involving Matapei stemmed principally from numerous paintings attributed to him such as the genre work "Hōkoku-sai Byōbu," which depicts the festival of Hōkoku shrine dedicated to the shōgun Toyotomi Hideyoshi, and paintings based on *jōruri* texts such as "Yamanaka Tokiwa," "Horie," "Joruri," and "Oguri" *monogatari* (tales).⁴⁰ In response to this controversy, the concept of Matapei's school evolved which attempted to solidify relationships between these works that lack Matapei's seal or signature and those accepted to be by him.

A sound case has been made in asserting that Matapei was not only responsible for "Kanaya Byōbu," "Ikeda Byōbu," and "Kojijimbutsu Zukan," all of which have Matapei's seals, but that he also presided over a studio of artists in Fukui between 1615-35 that produced brilliantly colored and dynamic handscrolls based on classic *jōruri* texts.⁴¹ A scene from "Yamanaka Tokiwa" (Fig. 19) depicts Tokiwa, the mother of a member of the Minamoto clan, dying in the arms of her maid after being stabbed and robbed by bandits.⁴² It has been argued consistently that works such as this deviate too radi-

cally from Matapei's oeuvre to have been executed by the same artist. Nonetheless, similarities indeed link "Yamanaka Tokiwa" with works such as "Ikeda Byōbu" and "Kojijimbutsu Zukan."⁴³ Correlations among the three with regard to figure style, character of sprawling serpentine pine trees, compositional design, and rhythmic drawing validate a near contemporary date for all. The utter vulgarity of scenes in "Yamanaka Tokiwa" is heightened by the caricaturish faces of the bandits and garish coloring employed in the draperies and interior decoration. Bright primary colors coupled with gold and silver cloud areas enhance the overall decorativeness of the scroll.

Meticulous line-drawing, whether sedate or undulating in a nervous manner, is a strain throughout Matapei's work and many works attributable to his studio. The Museum's screen-paintings, "Thirty-six Poets Byōbu" (Fig. 20), and "Aritōshi-zu Byōbu" ("Paintings of Aritōshi Shrine," Fig. 21), all attributable to Matapei's school in Fukui or Edo, demonstrate the close affinities between works by Matapei and those attributable to his school, operating even after his death.⁴⁴ In all three works the rigid contours of the male aristocrat's costume (Figs. 20, 21, 22) contrast with the fluid and rhythmic brushstrokes in the attendants' costumes. Likewise common to all three is a certain vulgarity in the facial expressions of the attendants. The upper frieze of poets appearing in the Idemitsu Museum's "Thirty-six Poets Byōbu" (Fig. 20) was probably painted by Matapei himself, as the figure style closely resembles the aforementioned "Thirty-six Poets Byōbu" in the Kawagoe Tōshōgū Shrine (Fig. 15). Below the frieze, fan-shaped paintings enframe Yamato-e subjects and Chinese landscapes, which were produced conceivably by Matapei's school under the master's supervision. This work, which dates after Matapei's arrival in Edo in 1637 and before his death in 1650, juxtaposes Yamato-e subjects and techniques (opaque pigments) with Chinese subject matter and mode of painting (ink monochrome), a mixture in keeping with Matapei's tradition and, by extension, that of his school.

In 1928, a pair of six-fold screen paintings, then attributed to Iwasa Matapei and whose present location tragically is unknown, were published.⁴⁵ Each screen-painting depicts scenes from six chapters of the *Tale of Genji* (Figs. 23, 24) including "Utsusemi" and "Suma," all of which were connected, as in the Idemitsu's "Thirty-six Poets Byōbu," by gold clouds. These *Tale of Genji* paintings like the Museum's do not show allegiance to any particular school (Kano, Tosa) in their reinterpretation of Yamato-e. Paintings based on the *Tale of Genji* by Matapei's school must have been quite popular, and these artists seemingly relied more on the ancient traditions of painting in the Heian period. Facial types, although loosely char-

acteristic of Matabei's, are different in the two sets of screen-paintings. Differences like these as well as the selection and number of scenes from the *Tale of Genji* represented can be understood in light of a studio of artists working within the painting tradition of the master Iwasa Matabei.

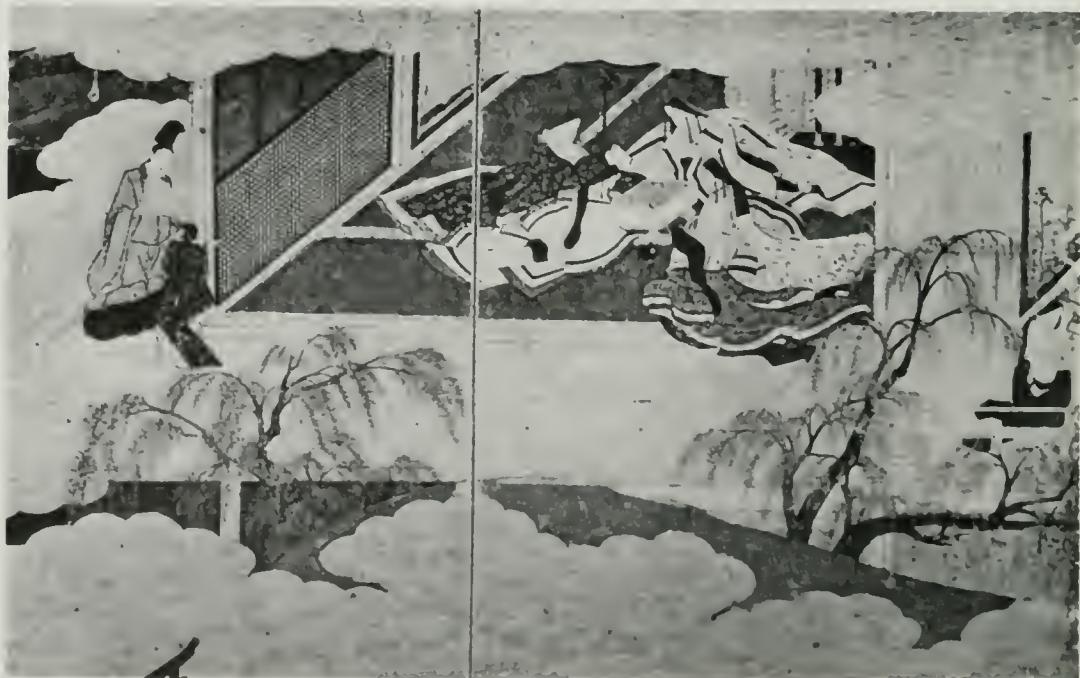
There are similarities between the two sets of paintings in the figure style of aristocrats and attendants, in costumes, architecture, and landscape elements. The aristocratic type derives partially from figures in "Ikeda Byōbu," "Kanaya Byōbu," and the "Thirty-six Poets Byōbu" in Kawagoe Toshogū Shrine. The use of thick opaque pigments and gold as well as the depiction of caricatural lower class people substantiate, on the other hand, the indirect relationship of these screen-paintings to *fōruri* scrolls such as "Yamanaka Tokiwa." In general, pervasive thick coloring and gold decorative backdrops are inconsistent with Matabei's known repertory of classic subjects; it is assumable that these resulted from the discretion of localized followers of Matabei.

The identity of those artists in Matabei's school are for the most part unknown. One scholar proposed, however, that if a Matabei school existed, it would have consisted exclusively of Matabei and his son Katsushige.⁴⁶ Although Katsushige worked at times in the manner of his father, it is inconceivable that Matabei and Katsushige solely were responsible for the production of the aforementioned works which clearly exhibit modifications in the master's hand. Paintings accepted to be by Katsushige lack the vigor seen in many of the above works.⁴⁷ Matabei's followers must have been anonymous skilled profes-



22 School of Iwasa Matabei
detail Suma *Tale of Genji*
Gift of the Class of 1908 (80.16.1)

23 School of Iwasa Matabei
detail Utsusemi *Tale of Genji* ca. 1650-70
Mōri Collection, unknown location





24 School of Iwasa Matapei
detail, *Tale of Genji*, ca. 1650-70
color and gold on paper
Mōri Collection, unknown location

sional painters working in his tradition either under his supervision at Fukui and later Edo or in localized groups working after his death. Works such as "Hōkoku-sai Byōbu," and "Thirty-six Poets Byōbu" in the Idemitsu Museum of Arts, in which drawing and figures appear less distorted and thus closer to Matapei's standard works, ostensibly were produced prior to Matapei's death; contrarily, those such as the Museum's screen-paintings, "Aritōshizu Byōbu" and the lost *Tale of Genji* screens once in the Mōri collection, apparently were produced after Matapei's death circa 1650-70. The line-drawing becomes artfully agitated, painting opaque, and the facial types (Genji, women, attendants) more deviational from the norm.

In the Museum's screen-paintings, compositional unity is aided by a subtle use of color; for example, in the "Utsusemi" scene, the bright red in the women's garments can be found in Genji's collar, the *kichō* (hanging curtain), and in the boy's garment. In the "Suma" scene, this same color is seen on both the horse and one attendant. The manner of painting which does not strictly follow either Kano or Tosa schools, is nonetheless in the ancient painting tradition of Yamato-e. Strong colors without modulation, firm contour lines, as well as the abstract represen-

tation of architectural interiors have their antecedents in the twelfth century *Tale of Genji* handscroll. There has been considerable loss of gold leaf in the Museum's screen-paintings, but gold paint has disguised these losses. Although retouching of paint is perceptible in minimized areas, the painting technique and style are both cohesive and consistent, supporting the idea that one artist painted both screens. The artist also made ample use of *gofun* (white pigment) in the attendant's costumes, mountains, trees, and architecture consistent with Matapei's works, "Kanaya-Byōbu" and "Yamanaka Tokiwa."

Critics arbitrarily have isolated certain peculiarities in Matapei's figures; however, prototypes can be found among classical handscrolls and, therefore, these figures should not be considered exclusive attributes of Matapei's work.⁴⁸ The classical handscrolls of the late Heian and Kamakura periods are forerunners of the costumes, architecture, and most human figures in the Museum's screen-paintings. Fluid rhythmic line and caricaturish homogeneity of lower class people already could be seen in "Shigisan Engi" handscroll of the twelfth century. However, following Matapei's tradition, the artist of the Museum's screen-paintings has transformed such

classical elements while creating a reinterpretation of Yamato-e. Inclusion of the Chinese landscape paintings on the sliding-screens in 'Utsusemi's' compartments (cover, Fig. 7) is yet another indication of an artist working in Matabei's manner who could assimilate diverse painting traditions within a single composition.

The Museum's screen-paintings certainly are beautiful aesthetic art objects and are significant as documents of an ancient tradition of painting unique to Japan.

Footnotes

The author acknowledges Mrs. Keiko Matsui Gibson who provided invaluable assistance in the translation of numerous texts. This research was supported in part by the University of Illinois Research Board.

¹John M. Rosenfield, Fumiko E. Cranston, Edwin A. Cranston, *The Courtly Tradition in Japanese Art and Literature* (Cambridge, 1973), p. 220.

²Ichitarō Kondō, *Feminine Beauty in Japanese Painting* (Tokyo, 1955), p. 124.

³George B. Sansom, *A History of Japan to 1334* (London, 1958), p. 139.

⁴Very popular among aristocrats was go, a game of considerable strategy introduced from China.

⁵Murasaki Shikibu, *Tale of Genji*, translated by Arthur Waley (New York, 1960), pp. 47-53. Tamagami, *Genjimonogatari*, *Hyōshaku*, vol. 1 (Tokyo, 1965), pp. 309-11.

⁶Murasaki Shikibu, 'Suma' in *Tale of Genji*, pp. 229-254. Tamagami, vol. 3, pp. 52-58. Tamagami's commentary on the original text provides the geographic location of this scene. Waley's translation states that Genji and his attendants all were on horseback. Tamagami maintains that Genji was the only one riding a horse. It is possible that the scene in the Museum's screen-painting could follow another section of the 'Suma' chapter. While Genji was at Suma living in a thatched roof cottage near the mountains and shore his long-time friend Tō no Chūjō came to visit. The scene could represent Tō no Chūjō's return to Kyoto. This seems unlikely as Tō no Chūjō boarded a ship and no mention of his attendants is recorded. Tamagami, p. 73.

⁷Ivan Morris, *The World of the Shining Prince* (New York, 1964), p. 28.

⁸Screens of silk brocade were early space dividers, unfortunately none survive from the Heian period. Paintings dating from the Heian period, however, confirm their existence and utility.

⁹With the advent of the amateur scholar painter in China emphasis shifted from decorative painting to ink monochrome painting. Decorative painting, nonetheless, was continued by some professional court painters. Elise Grilli, *The Art of the Japanese Screen* (New York, 1970), p. 151.

¹⁰Although no actual screen-paintings from the Heian period are extant, contemporary literature documents the close relationship of poetry and painting at that time. An imperial anthology of poetry datable to the 10th century, *Kokin Waka Shū*, includes many poems ostensibly inspired by screen paintings. *Kokin Waka Shū: The Tenth Century Anthology*, translated by H. H. Honda (Japan, 1970), pp.

93, 105, 107. Also Kenji Toda, 'Japanese Screen-paintings of the Ninth and Tenth Centuries', *Ars Orientalis*, vol. 3 (1959), pp. 162-63.

¹¹'Initial use of gold on painting which originated in China is datable to the Heian period in Japan. By the 15th century it is known that there was a great demand for gold screen paintings, and during the Momoyama period (1573-1614) gold was employed on a large scale as it was associated with the power and affluence of the great warlords. Eiji Akazawa, 'Jū-go seiri n okeru hirō byōbu ni tsuite', *Kokka*, no. 849 (December 1962), pp. 567-79.

¹²China had exerted great influence on Japan in areas of political organization, literature, education, painting, and aesthetic appreciation in the 8th and early part of the 9th centuries. During the 2nd half of the 9th century while the Chinese Tang regime crumbled, the Japanese curtailed intercourse with China and developed an intuitive admiration for their home and catalyzing internal cultural development.

¹³The importance and popularity of Yamato-e in the Heian period can be understood from the chapter 'E aware' (Picture-competition) in Murasaki's *Tale of Genji*. Teams of competitive artists submitted paintings illustrating typical Yamato-e subject matter.

¹⁴Toda, pp. 153-161. Soper intensively discussed the evolution of Yamato-e. Alexander C. Soper, 'The Rise of Yamato-e', *The Art Bulletin*, vol. XXIV (December 1942), pp. 356-79; also Terukazu Akiyama, 'Heian-jidai no Kara-e to Yamato-e' (I), *Bijutsu Kenkyū*, vol. 120 (1941), pp. 378-83; Akiyama, 'Heian-jidai no Kara-e to Yamato-e' (II), *Bijutsu Kenkyū*, vol. 121 (1942), pp. 11-23.

¹⁵High-angle perspective was used by Chinese landscape artists during the Tang Dynasty (618-907) and was employed by the Japanese in the 8th century particularly in Buddhist paintings. This device may have originated in early wood-block illustrations of sūtras wherein the Buddha at a high vantage point looks down on his followers. The latter is a theory proposed by Chiang Yee quoted in Ivan Morris, *The Tale of Genji Scroll* (Tokyo, 1971), p. 141.

¹⁶Alexander Soper suggests, contrarily that slit eyes and a hooked nose symbolize the 'dreamy unreality' associated with this society. Alexander Soper and Robert Paine, *The Art and Architecture of Japan* (Auckland, 1975), p. 134.

¹⁷Tosa Mitsuyoshi (1539-1613) among others painted the 'Utsusemi' scene in small format. Mitsuyoshi's painting is located in the Kyoto National Museum.

¹⁸Another remote possibility would point to an *ekotoba* (instruction book) which may have existed at the time the Museum's paintings were produced. These *ekotoba*, one of which dates from the Muramachi period (1392-1573) and is kept at Osaka Women's College, provided artists with a choice of scenes from original texts such as *Tale of Genji* as well as descriptions of seasons, colors, manners, and costumes of people that should be included in their paintings. Professor Katagiri of Osaka Women's College was kind to furnish photocopies of the original text pertaining to the 'Suma' and 'Utsusemi' chapters in the *Ekotoba*. These *ekotoba* endangered inventive reinterpretations of classical stories, as artists might not consult the original text for inspiration. *Ekotoba* remain highly problematic as their existence and use can not be verified.

¹⁹Ken Akiyama, Terukazu Akiyama, Naoshige Tsuchida, editors, *Genjimonogatari* (Tokyo, 1978); also Yūzō Yamane, *Monogatari zu Byōbu-no Gaikan: Nihon Byōbu-e Shusei Jimbutsu-ga Yamato-e* (Tokyo, 1979), pp. 113-16.

²⁰Artists belonging to the Tosa school claimed themselves heirs of Tsunetaka of the 12th century who had the title *Tosa Gō no Kam* (vice-lord of Tosa) although there was no historical proof of this lineage. Soper, *The Art and Architecture of Japan*, p. 182.

²¹The position of the Tosa school declined with the old aristocracy in the 16th century. The school moved to Sakai, south of Osaka, and managed to survive with Mitsuyoshi and others.

Albums of paintings by Mitsuyoshi based on the *Tale of Genji* can be found in the Kyoto National Museum. Muneshige Narazaki, *Shinshutsu Tosa Mitsuyoshi hitsu Genjimonogatari echō ni tsuite*, *Kokka*, no. 736 (July 1953), pp. 191-203.

²³For discussion of Mitsuyoshi in relation to Yamato-e artists of Momoyama period (1573–1614) see Yūzō Yamane, "Tosa Mitsuyoshi to sono Sekiya, Miyuki, Ukrine zu Byōbu," *Kokka*, no 749, August 1954, pp. 241–59

²⁴An album based on the *Tale of Genji* by Mitsunori demonstrating his skill in fragile line-drawing is located in the Freer Gallery, Smithsonian Institution, Washington, D.C.

²⁵*Kan-ga* (Chinese style paintings) is used to describe Japanese paintings in the Chinese ink-monochrome style. *Kan-ga* ink paintings which are quiet in tone coincide with the popularity of Zen Buddhism. However, it was with Kano Motonobu (1476–1559) that *Kan-ga* paintings achieved a new sense of decorative design which was to singularize the Kano school.

²⁶By the 13th century Japan absorbed another wave of Chinese culture with the influx of Ch'an Buddhism (Zen) which became sterile by the 16th century Korea, a transmitter of Chinese culture to Japan, became the latter's adversary as a result of Hideyoshi's military campaign in the 2nd half of the 16th century.

²⁷A discussion of *Wakan Yūgō*, the amalgamation of Japanese and Chinese styles, characteristic of many paintings at the end of the Momoyama period was undertaken by Shigeyasa Hasumi in "Momoyama-jidai Kaigashū ni okeru Wakan-yūgō no Mondai," *Bukkyō Geijutsu*, no. 100, February 1975, pp. 96–98.

²⁸For a more detailed study of Sōtatsu's compositional design see Tanaka Kisaku (Toshisaku), "Sōtatsu hitsu Genjimonogatari-zu-byōbu ni tsuite," *Bijutsu Kenkyū*, vol. 10, 1932, pp. 31–35.

²⁹Two early documents, *Gago-Yōryaku* and *Kōchō Meiga Shūi*, referred to Matapei by his son's name Katsushige, thus instigating the confusion between them. Haruyama Takematsu, "Matapei Kenkyū Shiryo," *Tōyō Bijutsu*, vol. 9, March 1931, pp. 136–7. Both the *Enpeki-Kenki* written in 1675 by Confucian scholar Kurokawa and the *Yuishō-gaki* written in 1731 refer to Matapei as Ukiyo-Matapei. Although both were published after Matapei's death, they catalyzed the long-standing controversy as to whether Matapei should be credited as the father of *Ukiyo-e* (genre) painting. Nobuo Tsuji, "Iwasa Matapei," *Nihon Bijutsu Kaiga Zenshū*, vol. 13 (Tokyo, 1980), pp. 107–9.

³⁰Matapei's biographical details are summarized in the following: Tsuji, pp. 101–4, Munehige Narazaki, "Iwasa Matapei Shō ni tsuite," *Kaiga Ronshū* (Tokyo, 1977), pp. 245–48, Michio Yada, "Iwasa Matapei Sōdo San-byaku nen sari ni Chinasmita," *Chawan*, vol. 209, October 1949, pp. 31–33, Narazaki, "Iwasa Matapei Katsumochi ni tsuite," *Kokka*, no. 686, May 1949, pp. 119–22. On the verso of Matapei's paintings "Hitomaro—Tsurayuki," there is an inscription wherein Iwasa Matapei identifies himself as a follower of Tosa Mitsunobu. This is not to be taken literally as Matapei was not a true descendent of the Tosa school, however, Matapei, as they, was working in the Yamato-e painting tradition. Narazaki made the reference to the *Koga Biko*, a compilation of classic paintings, which included the name Matapei Yamasaku (probably Iwasa Matapei) as Tosa Mitsunori's follower. See Narazaki, *Kokka*, no. 686, May 1949, p. 122.

³¹One scholar distinguishes between Sōtatsu's interest in the decorative development of Yamato-e and Matapei's preoccupation with the "monogatari-e" (paintings of tales) aspect of Yamato-e. Yada, p. 36.

³²A manuscript documenting Matapei's stay in Fukui is discussed by Tsuji, "Fukui-ken Hōun-ji zō no Iwasa Matapei Kankai-bunsho," *Bijutsu Kenkyū*, no. 225, November 1962, pp. 31–36.

³³Narazaki, "Iwasa Matapei Katsumochi ni tsuite: Echizen-jidai to bannen no Matapei," *Kokka*, no. 686, May 1949, pp. 126.

³⁴It has been speculated that Matapei learned this type of *hakubyo* Yamato-e saiga (minute painting) from Tosa Mitsunori or some other Tosa artist working in Kyoto who revived this ancient technique during Keicho (1596–1615)–Gen'na (1615–24) periods. Tsuji, "Iwasa Matapei," *Nihon Bijutsu Kaiga Zenshū*, p. 127.

³⁵Tsuji calls attention to another probable antecedent of this facial type wall-paintings of female and male gods in Yaegaki shrine dating from the Muromachi period (1336–92). Tsuji, "Iwasa Matapei," *Nihon Bijutsu Kaiga Zenshū*, p. 107, ill. no. 16.

³⁶The "Thirty-six" poets is a theme which dates to the Heian period (794–1185). Certain poets whose poems were included in well-known anthologies were selected for tribute in the form of portrait paintings.

³⁷Ikeda Byōbu probably was in its original format an eight-fold screen-painting, Tsuji convincingly argues. Tsuji, "Iwasa Matapei no Sakuga Han-i, *Bijutsu Kenkyū*, no. 230, September 1963, pp. 5–6.

³⁸Of Matapei's contemporaries, it is proposed that such an integration of diverse subject matter and styles is paralleled in the works by anonymous town professional painters. Tsuji, "Iwasa Matapei," *Nihon Bijutsu Kaiga Zenshū*, pp. 105–7. However, this phenomenon seems to be characteristic of a much broader movement, whereby artists in opposition to the extant feudal system did not have allegiance to one school, be it Kano or Tosa.

³⁹These similarities argue for near contemporary dating of both "Ikeda Byōbu" and "Kojijimbutsu Zukan."

⁴⁰*Jōruri* are epic-like folklore, classical *jōruri* refer to those texts composed during the Keicho (1596–1615), Gen'na (1615–23) and Kan'e (1624–44) periods. "Yamanaka Tokiwa," "Horie," "Oguri," and "Joruri" *monogatari* are all considered classical *jōruri*. I would like to restrict the discussion to "Yamanaka Tokiwa," excluding other handscrolls based on *jōruri* and such School of Matapei works as "Hōkoku-sai Byōbu" located in The Tokugawa Reimeikai Foundation, Tokyo. The latter is important in that it demonstrates the versatility of Matapei's school in their choice of subject matter and their incorporation of Matapei characteristics. Interesting is the use of thick pigments and finger-shaped golden clouds similar to those in the Museum's screen-paintings. Nobuo Tsuji, "Matapei hitsu Hōkoku-sai-zu Byōbu," *Kokka*, no. 924, March 1970.

⁴¹Tsuji cites the fact that the handscrolls based on *jōruri* texts were found in the Matsudaira collection in Fukui as proof that Matapei's studio of followers existed there. Tsuji, *Bijutsu Kenkyū*, no. 230, September 1963, pp. 12–19, also Tsuji, "Ukiyo-Ukiyo-Iwasa Matapei," *Kisō no Keifu* (Tokyo, 1970), pp. 9–22. Hiroshi Iso affirms that Matapei himself was responsible for the production of all *jōruri* handscrolls. Hiroshi Iso, "Matapei-fu sakuhin no kento," *Bigaku*, vol. 19, no. 2 September 1968, p. 37. Fujikake Shizuya, contrarily, has argued that Matapei did not paint these scrolls and that town professional painters imitating Matapei's style produced them. Fujikake is quoted in Tsuji, *Kisō no Keifu*, p. 32.

⁴²Details from "Yamanaka Tokiwa" are based on Tsuji, *Kisō no Keifu*, p. 10.

⁴³Tsuji suggests that *Kojijimbutsu Zukan* might be an important prototype for works such as "Yamanaka Tokiwa" as narrative scenes in both have great momentum. Tsuji, *Bijutsu Kenkyū*, no. 230, September 1963, pp. 5–7.

⁴⁴Nobuo Tsuji speculates that the "Old Legends Byōbu" may belong to a localized Matapei style that evolved in Fukui prefecture. Tsuji, "Iwasa Matapei," *Nihon Bijutsu Kaiga Zenshū*, p. 144.

⁴⁵This pair of *byōbu* was once in the Mōri collection Seiichi Taki, "Matapei-ga no tokucho o ronjite mōri-ke no Genji-e ni oyobu," *Kokka*, no. 450, May 1928, p. 123. In 1949, they again were referenced in a publication by Narazaki, *Kokka*, no. 686, May 1949, p. 145.

⁴⁶Iso, pp. 39, 43. Iso further discounts the idea of "Matapei style" works which he thinks confuses any true assessment of the full scope of Matapei's oeuvre.

⁴⁷A discussion of Katsushige's paintings is found in Haruyama, pp. 136–140. By extension these works mentioned in the text can not be attributable to Katsushige's son Ijū (Yōun) or grandson Yōun. Narazaki examined both artists in "Iwasa-ha no Kenkyū III," *Kokka*, no. 693, December 1949, pp. 346–48.

⁴⁸As discussed above, the full-cheek, long-jaw facial type was not invented by Matapei. Tsuji has pointed out Matapei's unique manner in rendering calves and feet in the attendants. These, I contest, are derived from ancient sources. See Tsuji, *Bijutsu Kenkyū*, no. 230, September 1963, p. 11.

Art Trip Abroad

Krannert Art Museum Associates will be invited to participate in Art and Architecture Tours abroad during 1983. A trip to *Switzerland* is planned for late May and will follow a route to Basel, Rhine Falls, Winterthur, Bern, Interlaken, the Jungfrau, Grindelwald, Gstaad, Lausanne, Montreux, Geneva, Chamonix, Mt. Blanc, Aosta, Martigny, Sion, Visp, Zermatt the Matterhorn, Locarno, Lugano, St. Moritz, Davos, Klosters, Chur, Vaduz (Liechtenstein), Lindau, St. Gall, Burgenstock, Altdorf, Lucerne, and Zurich.

As distances within are not great, the travel time will not exceed fourteen days. Emphasis will be placed upon scenery and on works of art in public and private collections.

Detailed information will be available to Krannert Art Museum Associates in November. Participation will include a contribution to the Krannert Art Museum, as determined by Museum policy.

KAMA Trip: Spain, 1982



Toledo, once a capital of Iberians, Visigoths, Moorish and Christian kings



Sahagun, twelfth century Romanesque pilgrimage church



Ronda environs, the marble mountain



Puerto de Pajares, looking northward at the Cantabrian mountains



Itálica, second century Roman amphitheater built under Hadrian



Granada, in the Court of Lions at the Alhambra



Andalucia, sheep and goats choose different directions



In a little Spanish town, looking satisfied after lunch

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Krannert Art Museum

University of Illinois
Urbana-Champaign

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500 E Peabody Drive
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Museum Office Hours

Monday through Friday, 8:00 a.m.-5:00 p.m.
Museum closed on national holidays

Gallery Hours

Tuesday through Saturday, 9:00 a.m.-5:00 p.m.
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Bulletin of the Krannert Art Museum, University of Illinois, Urbana-Champaign

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Lorando Taft

A Retrospective Exhibition: January 16 to February 20, 1983

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Bulletin Krannert Art Museum University of Illinois, Urbana-Champaign, Volume VIII, Number 2, 1983

Beaux-Arts Lecture Series

In conjunction with the exhibition, *Lorado Taft*, the Krannert Art Museum Associates are sponsoring a lecture series devoted to European and American Beaux-Arts architecture, painting and sculpture. Guest lecturers include David Van Zanten, Chairman, Department of Art History, Northwestern University; June Hargrove, Associate Professor of Art History, Cleveland State University; Allen S. Weller, Dean Emeritus, College of Fine and Applied Arts, University of Illinois and H. Barbara Weinberg, Associate Professor of Art History, Queens College of the City University of New York.

The lectures which will take place from 2:30 to 4:00 p.m. in the auditorium in the Krannert Art Museum are as follows.

European and American Beaux-Arts architecture
David Van Zanten, Wednesday, January 26

European sculpture in the Beaux-Arts tradition
June Hargrove, Thursday, January 27

Education at the Ecole des Beaux-Arts and American sculptors working in the Beaux-Arts tradition
Allen S. Weller, Tuesday, February 1

European and American painters working in the Beaux-Arts tradition
H. Barbara Weinberg, Thursday, February 3

The lecture series is open only to Museum members.

Front cover

Ideal Head, c. 1910-15, No. 25

Back cover

Great Lakes Medal, 1935, No. 31

Foreword

After a long eclipse the Beaux Arts style has emerged in the past several years as a viable and, indeed, admirable historical development. It is particularly appropriate at this time to examine the art of Lorado Taft, who was one of the major contributors to the style in America. This exhibition, the first survey ever of Taft's art, reveals him both as the celebrated designer of complex, heroic public monuments and, almost unknown, the deft and extraordinarily sensitive portraitist.

Taft's connections with the University of Illinois and the community of Champaign-Urbana are strong and still felt. The artist spent much of his youth on the University campus and maintained a close association with it throughout his life. His presence remains vivid through the large number of his works that grace the community and campus, the large collection of Taft material in the Krannert Art Museum, and the artist's papers in the University archives.

This exhibition would not have been possible without the efforts of Dr. Allen S. Weller who brought the material together—some of it never seen before, wrote the catalogue essay, and with persistent enthusiasm carried the project forward. Additional thanks go to: Professor Robert Youngman of the School of Art and Design who assisted with restoration and to Gerald Guthrie, Steve McCarthy, and David Shutt who prepared and installed the exhibition. Professor Ray Perlman of the School of Art and Design planned this handsome publication. Mark Johnson, Assistant Director of the Museum, managed many of the exhibition's organizational details. The lecture series surveying the Beaux Arts style presented concurrently with the exhibition was planned by the Museum's Research Curator, Margaret M. Sullivan.

We are very grateful to the lenders to the exhibition who generously shared their holdings: Jeffrey F. Bordelon and Amy Dallas, Auburn, California; Tom Mapp, Director, Midway Studios, University of Chicago; Donald L. Reed, Oregon, Illinois; Mary Taft Smith and Bertram Taft Smith, Greensboro, North Carolina; from within the University of Illinois, Champaign-Urbana: Hugh Atkinson, University Librarian; Barbara Bohen, Director, World Heritage Museum; James W. Carey, Dean, College of Communications, Daniel C. Drucker, Dean, College of Engineering.

Finally, we wish to thank the Illinois Arts Council for making available its supplemental photographic exhibition of Taft's monuments and for a grant in partial support of the exhibition.

Stephen Prokopoff, Director



Lorado Taft 1860-1936

When Lorado Taft died in 1936 the *Illinois Alumni News* referred to him as "the University's most famous son." For a period of forty years he was undoubtedly the most distinguished figure in the world of art in Chicago and throughout the middle west, and he had a distinct impact on the national scene. He has important commissions all across the country, he was in great demand as a teacher and lecturer, he published an important book in his field, which is still used and has been reprinted in recent years.

Lorado lived in Champaign for only nine years, 1871 to 1880, graduating from the University in 1879 at the age of nineteen. But these were the decisive years which determined the entire course of his professional career. How did it happen that a fourteen-year old boy, who lived in small middle western villages over a hundred years ago and who had never seen an important original work of art, decided at that early age to become a sculptor? A combination of native ability, hard work, the cooperation and encouragement of a very interesting family, and the education he received in a pioneering educational institution, made it possible for him to achieve his youthful ambitions.

He was the son of Don Carlos Taft, professor of geology (and half a dozen other sciences) at the newly founded Illinois Industrial University. Lorado and his parents, his brother and younger sisters, lived in a spacious Victorian house, just across the street from old University Hall, which housed the major parts of the entire University program. Lorado entered the University at the age of fifteen and graduated with high honors four years later, by that time fully committed to a career in art which was in considerable part inspired by the opening of the first University art gallery on the last day of the year in 1874. This was a remarkable collection of casts of Greek and Roman sculpture which had been purchased by the first President (then called Regent) of the University. Many of these arrived in Champaign from Paris broken in pieces, and Lorado and his father laboriously fitted them together. The first catalogue of the gallery, which occupied a large room in University Hall, lists over nine hundred

objects, all copies of celebrated works in European museums. It was truly a remarkable and unexpected element in the little western town, and must have made an astonishing effect on its inhabitants.

At twenty Lorado set off for Paris and the great government supported school, the Ecole des Beaux-Arts. His father had agreed to support him to the extent of a dollar a day for this important European professional training. Paris in the 1880s was in many ways the world center of art, and the Ecole was the stronghold of official academic education, founded on the reverent admiration of Greek and Roman art and the unremitting study of the nude model. Lorado had been well taught in German and French at the University, and he had no language problem in Paris, though it took him some time to overcome the German accent he had acquired. He made close friends with other Americans at the Ecole, but there were also a number of friendships with several French students. Lorado attended the highly competitive school for three years, where he made remarkable progress and received a number of prizes and honors. He then returned to Champaign in 1883 for a single year, then went back to Paris for a final year of independent work. Three of his works in two different years were accepted for the Paris Salon, where they were seen along with hundreds of other examples of academic style. By 1886 his student days were over, and he established himself in Chicago. It was there that his career was to flourish for the remaining fifty years of his life.

In the late nineteenth century the two principal fields which were open to American sculptors were Civil War monuments and grave memorials. One of the first major commissions Taft received after he settled in Chicago was for a monument for the battlefield at Gettysburg, and during the next fifteen years he produced ten or a dozen such monuments in towns in Illinois, Indiana, Michigan, and New York, as well as at Gettysburg, Vicksburg, and Chickamauga. The early ones followed the then standard form of a column surmounted by a standing figure, usually a standard bearer, with four figures at the base.

each representing one of the branches of the military service, and sometimes a battle scene in relief around the base of the column. The final, and finest, of these works is *The Defense of the Flag* (1903) in Jackson, Michigan, in which Taft does away with the conventional format and creates a highly complex and remarkably dramatic group, largely free of the rather tiresome realistic detail which was one of the characteristics of official Beaux-Arts style.

Grave monuments were fewer, but he was already beginning to make a reputation as a portraitist. This activity had already started in Paris (two of the works accepted by the Salon were portraits), and among the earliest works in this country were portrait busts of several of his close friends. A considerable number of these is included in the present exhibition, and will come as a surprise to those who know Taft only as the creator of large scale public monuments. They are modeled with sensitivity and remarkable freedom, a number of them deeply thoughtful in characterization. They record the appearance and personalities of some of the leaders in the intellectual and artistic life of Chicago in the 1890s. Many of them were evidently made simply because the sculptor was interested in the individuals concerned, and these exist only in unique plaster models. Others were of course commissioned works, in which case the plaster model was cast in bronze or carved in marble.

Meanwhile, Taft was busy at the Art Institute of Chicago, with which he was associated for twenty-five years as a teacher and for longer still as a lecturer. He wrote voluminous newspaper art criticism. There was also, in the early years, a quantity of commercial work, in the form of bronze relief sculpture, generally literary in narrative subject matter and mass produced for decorative purposes.

To Taft, as to almost all the major American sculptors of his generation, the 1893 World's Columbian Exposition was a challenge and an opportunity. At the age of thirty-three, he was quite obviously the outstanding artist in his field in Chicago, and he was given major responsibilities. It is true that the two largest and most spectacular sculptural projects at the fair were entrusted to Daniel Chester French and Frederick MacMonnies, but Taft's major work, the elaborate decoration of the Horticultural Building, was not far behind. On either side of the entrance were his groups of *The Sleep of the Flowers* and *The Awakening of the Flowers*, rich in movement and detail, with graceful intertwining delicate figures. It was in a sense the final large scale work in which he worked entirely within the

stylistic limitations which his years in Paris had contributed.

A distinct change in the young artist's stylistic development took place in the early years of the twentieth century. The sometimes overworked realistic detail of the early monuments and commercial narrative panels is largely abandoned and the larger and more basic sculptural masses are allowed to speak far more directly than had previously been the case. While Taft continued to follow the academic practice of confining the work of his own hands to the making of full-scale clay models to be translated into permanent form by professional bronze casters or stone carvers, he developed a far greater sense of the inherent qualities of these materials, and designed works which were stylistically more appropriate for the medium of their fabrication. Compositions for marble or limestone began to let the stone retain some of its inherent quality, as figures begin to emerge from the material in a fashion which suggests the influence of Rodin, whose works, curiously enough, had been unknown to Taft as a student during his years in Paris. It would be a mistake to say that he became in any sense an abstract artist, for the human figure, basically realistic in proportion and design, remained the single great theme of his work, but he was increasingly conscious of abstract compositional and material considerations. And he retained always the sense of the actual and tangible fact of such a quality as beauty, which had been a major goal in the academic world of his youthful training, and which became an increasingly embarrassing and almost unknown element to many of his successors. It was during these same years that a number of the big ideas and the big projects which were to engross his attention for the rest of his life began to emerge. Taft was unusual among the sculptors of his generation in the number of major works which were created and finally achieved as the result of his own initiative and desire rather than because of specific commissions. At the same time he was writing his *History of American Sculpture*, published in 1903, the pioneering work in its field a book which has had a long and useful life, and one which led one critic to refer to Taft as "the American Vasari."

The first decade of the new century saw the genesis of four major works which were to engage Taft's attention for many years. All of these are based on ideas which are often dismissed as "literary"—sometimes on specific texts by identifiable authors, in other instances on more generalized or symbolic themes but always capable of being explained or expounded in

words. He was increasingly interested in the interaction of figures, and the highly complex compositions of these large works are developed with skill and inventiveness. Taft thought of sculpture in terms of large public monuments, demanding spacious settings and generous proportions. These crucial works are the expression of ideas which are typical of the generation of artists and thinkers who were formed in the year before World War I: earnest, idealistic, didactic, with a certain type of generalization which seemed bland and somewhat impersonal and over-optimistic to a later more anxious and ambiguous generation, but which is again today beginning to be appreciated as a basic and significant stage in American culture.

Each of these works has a specific and well defined message. *The Solitude of the Soul*, started in 1901 but not finished until 1914, presents four figures emerging from the chaos of rough stone, who touch each other but remain remote and fundamentally alone. *The Blind* (1907-1908), unfortunately never put into permanent material, is based on a symbolic play by Maurice Maeterlinck, and shows a group of sightless people, of different ages and types, holding aloft a child, who alone can see. *The Fountain of Time*, conceived in 1909, finally completed in 1922, was suggested by a vagrant couplet by the poet Austin Dobson, expressing the wave-like surge and movement of life itself passing in review before a rock-like, mysteriously hooded figure. *The Fountain of Creation*, started in 1910, unfinished at the time of the artist's death, deals with the creation of humanity from the formless void, based on the classical myth of the sons and daughters of Deucalion and Pyrrha.

Individual figures, heroic in conception and frequently in scale, were more frequently the result of specific commissions. Such was the case with *Eternal Silence* (1909), an imposing figure on a tomb in a Chicago cemetery, austere and heavily draped, the face mysteriously shrouded by drapery held aloft by an unseen hand, and the monumental *Washington* (1909) which Taft made for a striking site looking out over the city of Seattle. Greatest of the single figures is the *Blackhawk* (1911) which Taft placed high on the cliffs above the Rock River at Oregon, Illinois, where the sculptor, his family, his assistants, and an interesting group of artists, writers, and architects had made their summer camp and workshop since the 1890s. This colossal figure, fifty feet high, of cast concrete, immortalizes the Indians, driven from their hunting grounds, who look out over the beautiful river valley towards the west. Taft's brother-in-

law, the novelist Hamlin Garland, tells how he demonstrated to the artist the monumental and imposing postures and gestures of the Indian chiefs as they gathered their blankets about them.

Two great fountains, composed of many figures, date from 1912 and 1913. The *Columbus* fountain, in front of the Union Station in Washington, D.C., was commissioned as the result of a nation-wide competition. It is a characteristically Beaux-Arts design, mingling sculpture and architecture, the heroic standing figure of the explorer mounted on the prow of a ship, a globe high above him on a pylon, seated symmetrical figures and haughty lions to either side. The ample forms are treated with truly sculptural breadth and economy. The *Fountain of the Great Lakes* in Chicago personifies the five great bodies of water as splendid classical female figures, each holding a conch shell, skillfully posed in such a way that the running streams of water flow from one shell to another, the clinging rhythmic drapery seeming to echo the lively action of the water itself. A third fountain, the *Thatcher Memorial* in Denver (1918), places a monumental and very classical personification of Colorado on a central pedestal, with the groups of paired figures below symbolizing Loyalty, Learning, and Love.

Meanwhile, there was for years a steady production of smaller commissions. Many of these were bronze low-relief tablets, which contained the portrait of the person commemorated, surrounded by the necessary name, inscription, and dates in the beautiful lettering which Taft employed. These are technically very ingenious works, in which the sculptor convincingly expressed in delicate low relief strongly three dimensional forms. Two of these reliefs are at the University of Illinois, to Katherine Lucinda Sharp (1921) in the Library, and to Henry Harkness Stoek (1925), included in the present exhibition. A charming and unexpected piece is the bronze figure of *Orpheus* (1922), commissioned by a group of admirers of the inventor Thomas A. Edison—the Greek god of music who abandons his lyre and holds up an Edison record.

In 1906 the University of Chicago leased to Taft a large building on the south side of the Midway. This had originally been a stables, and here the sculptor established the Midway Studios, where he worked for the rest of his life. A big house next door accommodated him and his family; he had married in the 1890s and was now the father of three beautiful daughters. During the years of his greatest productivity, when he was working on large scale projects he needed

many helping hands; at times he had as many as thirty young assistants, a number of whom lived in dormitory-type rooms in the Studios, which expanded over the years. Though he no longer taught formal courses at the Art Institute, the involvement with actual creative work by a major artist was an invaluable experience for scores of ambitious young artists. It was perhaps closer to the Renaissance bottega than anything else in our times.

Taft continued to lecture, often at the University, but more and more frequently on ambitious tours which took him all across the country. In 1918 he went to France under the auspices of the Y.M.C.A. to lecture to soldiers on the beauties of the French cathedrals. For many

summers he was in Europe with the Bureau of University Travel, leading groups of eager tourists through some of the buildings and museums which he had explored during his student years. He remained particularly loyal to his alma mater, which in 1919 named him as a non-resident Professor of Art, and established a lecture fund (which still exists) to bring him to the campus every spring for a series of lectures. He is probably the only person who attracted standing-room-only audiences to lectures on art in the University Auditorium.

Another major preoccupation in his later years was the accumulation of a comprehensive collection of casts of great works of sculpture from all ages and countries. He dreamed of a great museum of comparative sculpture, obviously inspired by the Trocadero in Paris, and talked and wrote about it for years. The dream was never realized and unfortunately many of the excellent casts he acquired were eventually destroyed. Today there is once again a greater appreciation of the educational importance of such collections than was the case in the 1920s and 1930s.

A comparable educational project was the design and execution of the so-called "peep

Taft was in great demand as a lecturer, and is shown here (about 1910) surrounded by the material he used in his famous "clay talk," in which he modelled before his audience the head of a woman who changed from glamorous youth and beauty to haggard and shrunken old age



shows. These are small dioramas which represent the studios of celebrated sculptors each suggesting some dramatic event or period, and filled not only with small-scale figures of historical personages but with reduced models of appropriate works of art. There are eight of these running all the way from Phidas and Praxiteles to Michelangelo and Claus Sluter. Many of the little figures (ten to twelve inches high) were executed by Taft's assistants, but we can be sure that he was in complete control of the total project. Art historians will no doubt note many anachronisms—mediaeval and Renaissance sculptors did not retain complete collections of casts of their principal works in their studios—but the "peep shows" have continued to fascinate spectators, young and old, for years. A complete set of them is in the University of Illinois World Heritage Museum.

It is interesting that three of his final works, heroic in scale, were inspired by thoughts which took him back to his earliest youth. One is at the University of Illinois the *Alma Mater* (1929), in effect his own gift to the institution which had provided him with his early education and whose pioneering art gallery had been his inspiration. Its actual fabrication was provided by a series of class gifts, but all of his work on the monumental piece was his own contribution. In it he personifies the figures of Labor and Learning which appear on the seal of the University, this time in very different form from his earliest attempt at the same theme, which dates back to his visit home from Paris in 1883. Taft was awarded an honorary doctor's degree when the group was dedicated on the fiftieth anniversary of his graduation. His *Lincoln* (1927) is in Carle Park, Urbana, he represents the vigorous young lawyer who tried cases in the Champaign County Court House. *The Pioneers* (1928), in Elmwood, was his gift to the small town in which he was born, the young parents, holding a child and accompanied by a dog, look out across the prairies. It is placed in the city square, the sculptor's generous contribution to the adornment of the community, an act which was of primary importance to him. *The Crusader* (1931) is the most interesting of the late works. It is the figure of an armed mediaeval knight, in polished black granite, which stands on the tomb of a great newspaper man, Victor Lawson, in a Chicago cemetery. The broad surfaces and direct simple execution are far removed from the work of his youth.

Major commissions were few and far between after the onslaught of the great depression of 1929, and Taft was in his seventies. Large groups of *The Patriots* and *The Pioneers* were designed

for the state capitol at Baton Rouge, Louisiana (1933), but the models were finished under great pressure and unfortunately these were badly executed and Taft was bitterly disappointed with the final result. There was a figure of *Justice* for the Federal Building at the Chicago World's Fair of 1933, but it was scarcely more than an architectural adjunct.

In the last year of his life Taft returned to a remarkable portrait which he had made of his father in 1893, reworked it with all of the skill and knowledge of a lifetime, cast it in bronze, and presented it to his home town, Elmwood, where it can be seen in the public library. He was still at work on the great unfinished *Fountain of Creation*. The last work which he completed was the Lincoln and Douglas memorial tablet in Quincy, Illinois, and his last public appearance, a few weeks before his death, was at its dedication in 1936. He had produced a small model for a monument to George Washington, Haym Solomon, and Robert Morris for Chicago, which was enlarged and brought to completion by three of his long-time associates, and was dedicated in 1941.

Lorado Taft is still very much a presence at the University of Illinois. The Taft lectureship still exists, and provides an annual series of discussions on various aspects of the fine arts. One of the campus streets is named Taft Drive. One of the residence halls bears his name. His portrait may be seen in the office of the College of Fine and Applied Arts. The Taft house, one of the few remaining tangible links with the early University, has fortunately been preserved, though it is no longer in its original location. Installed on the campus or in University buildings are at least fifteen works by Taft, quite aside from the portrait busts and sketches in the collection of the Krannert Art Museum. The University Archives contain his papers and photographs, acquired after his death.

Edmund James James, who was President of the University from 1904 to 1920, once said, when speaking before a committee of the state legislature urging the passage of the University's appropriation bill, "If the University of Illinois had never done anything more than to produce Lorado Taft, it would have justified all of the millions that the State has expended in its upbuilding and maintenance."

Allen S. Weller

PORTRAIT BUSTS

1





1 *Edward Snyder (1935-1903)*

Marble bust, 24" high, 1884, reworked 1915,
signed: "Lorado Taft sc."

Snyder was one of the great figures in the early University. He was born in Austrian Poland, served in the Austrian army during the period of the Crimean war, emigrated to this country where he served as a lieutenant of infantry throughout the Civil War, and came to the new Illinois Industrial University in 1868 as a book-keeper (at which time his name was Schneider). He was soon appointed Professor of German, and also taught French, Spanish, and Italian. For many years he was the business manager of the University, the secretary of the Board of Trustees, the commandant of the military detachment, and the first Dean of the College of Literature and Science. After his retirement in 1899 he gave the University \$12,000 to found a student loan fund. He was Taft's favorite professor. A plaster bust was commissioned in 1884 for the Alethenai, one of the four student literary societies. At his own expense Taft had this early work carved in marble in 1915 and presented it to the University. The alert expression and sidelong glance give the portrait great vitality.

2 *Head of a Girl*

Marble head, 14" high, 1884-1885, unsigned.

Like most academically trained sculptors, Taft was essentially a modeller of clay, leaving the fabrication of his works to professional bronze casters or marble carvers. This little head is probably the only marble that Taft ever carved with his own hands. In the fall of 1884 he modelled a head in clay, bought chisels, a mallet, a pointing machine, and a block of marble, and set to work to master the technique of marble carving. His friend and fellow student Robert Bringhurst had been active as a stone cutter in St. Louis and gave him technical advice. There are frequent references to the head in Taft's letters. The style avoids details which would have required a good deal of undercutting and consequently gives an appearance of simplicity when compared with the plaster models. The clever illusionistic treatment of the eye-balls is a characteristic academic feature. Apparently the head was never exhibited, but Taft always kept it in his studio, where it appears in old photographs.

3 *Robert Whittaker McAll*

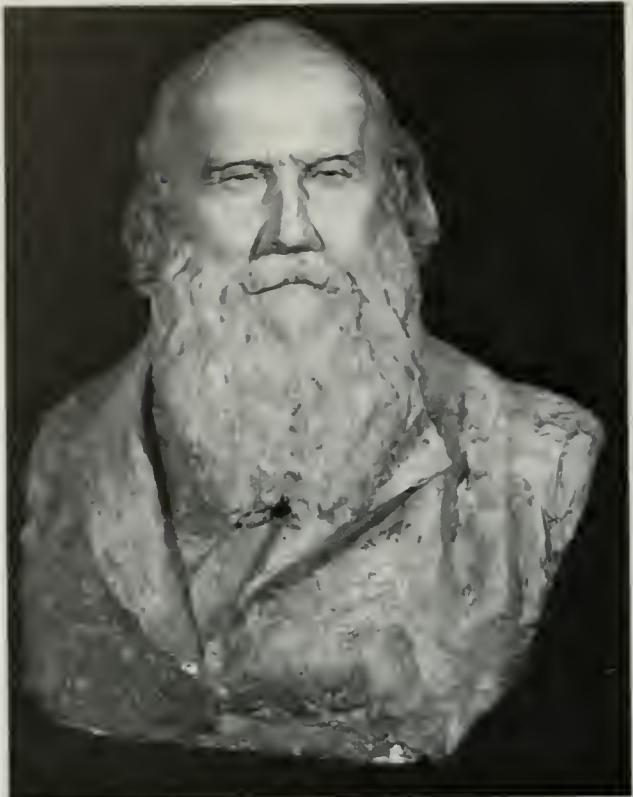
Plaster bust, 24" high, 1885, unsigned.

McAll was a British clergyman who was in Paris in 1871 where he founded a Protestant mission for French working people. Up until the first World War the McAll Mission was a vigorous organization with scores of salles des conférences throughout the city. Taft was involved with the Mission from his first arrival in Paris in 1880, and was soon teaching English classes, and, later, conducted Sunday school classes, originally for boys, later for adults. The McAll bust was accepted by the Paris Salon in 1885 and was one of two works by Taft in that enormous exhibition. It was never reproduced in permanent form. He brought it to this country, where it was one of the six works which Taft exhibited in the inaugural exhibition at the Art Institute of Chicago in 1887. It is a deeply thoughtful work, using characteristic academic detail but handled with considerable breadth.

3



9



4 *Simeon B. Williams*

Plaster bust, 22" high, probably 1886, unsigned.

Williams was Taft's earliest Chicago patron, and this may be the first work the young sculptor made after he settled in Chicago in 1886. Williams was a real estate dealer who had met Taft in Paris, probably in 1884. He took a great deal of interest in Taft; wrote letters of introduction for him to possible clients; advised him to publish his art lectures; and lent him \$100 with which to purchase proper clothes for public social appearances. The Taft papers contain at least ten letters from him, dated 1885 to 1891; and he attended Taft's marriage in 1896. The bust's early date is based on a studio tradition. The head is turned slightly to one side; the sensitive and specific modelling of the features contrasts effectively with the relative informality of the treatment of the beard and clothing. Apparently this work was never put into permanent material, nor was it included in any of the early exhibitions of Taft's pieces in Chicago.

5 *William Porter (1820-1917)*

Plaster bust, 22½" high, 1893, unsigned.

Porter, born in Massachusetts, graduated from Williams College, planned to be a missionary, but came to Beloit College in Wisconsin in 1852 and remained there for the rest of his life. After teaching mathematics for four years he was appointed Professor of Latin. His portrait was commissioned by the College, and a marble version of the present plaster bust was dedicated in the chapel with expressions of "reverent enthusiasm." The serious old face is expressive of the same thoughtfulness which is characteristic of many of Taft's early portraits.

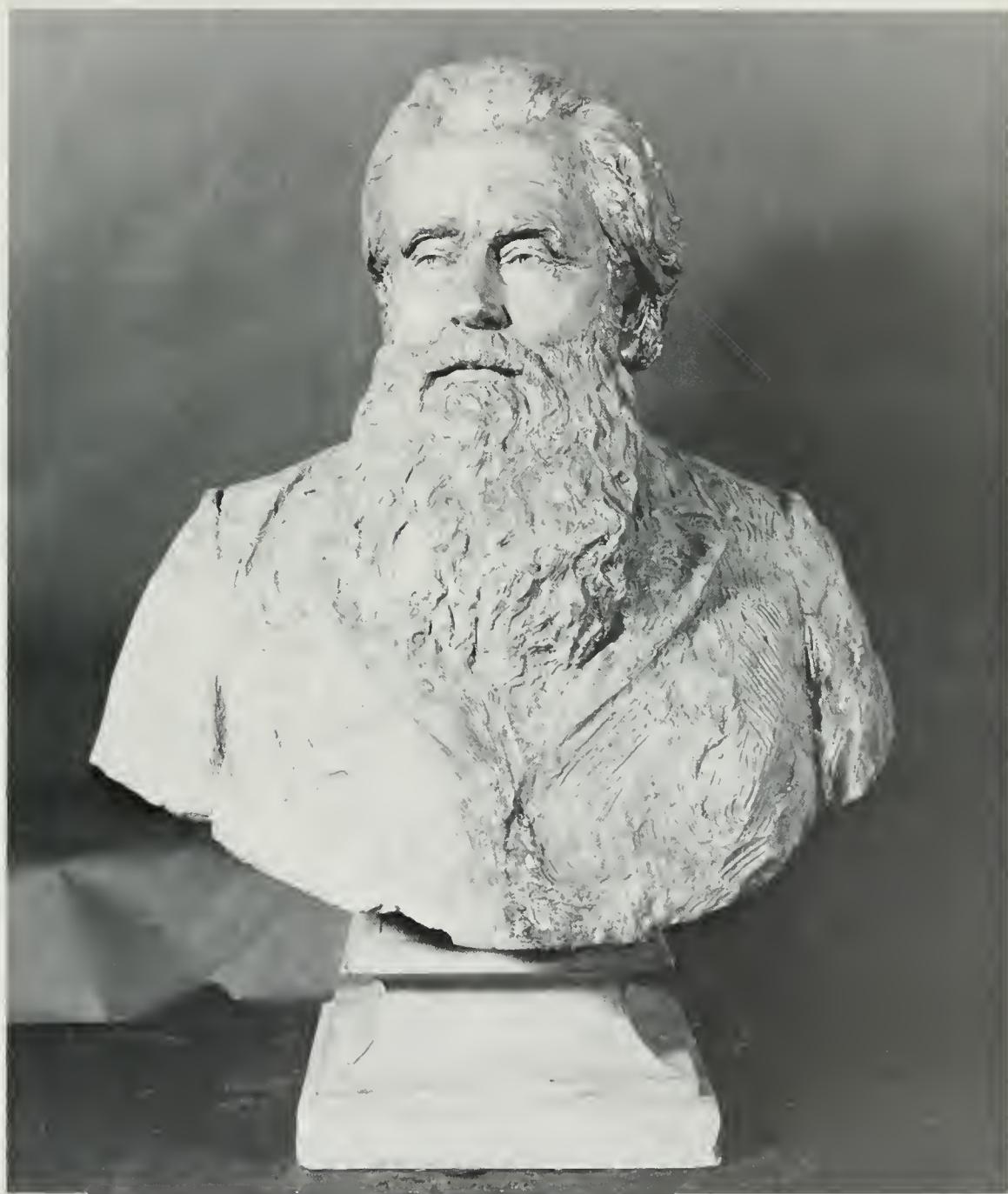
6 *Don Carlos Taft (1827-1907)*

Plaster bust, 32" high, 1893, reworked 1936;
Signed: "Lorado Taft Sc. 1893."

Lorado's father, born in New Hampshire, graduated from Amherst, taught in several Illinois high schools before coming in 1871 to the new University of Illinois as Professor of Geology. After he left the University in 1882, Don Carlos established a bank in Hanover, Kansas, and lived there until he moved to Chicago in 1900. He was a man of wide interests, and an enthusiastic supporter of his son's artistic proclivities, providing the small funds necessary for Taft's study in Paris. The original plaster bust was exhibited in Chicago in 1894, but Taft returned to this and reworked it in the last year of his life. The final version, cast in bronze, was presented by the artist to the public library in Elmwood, Illinois, where Don Carlos had been principal of the academy and where Lorado was born. Its dedication marked one of Lorado's last public appearances. The patriarchal aspect of the massive head makes it one of the most imposing of the early portraits.



6



11



7 *Hamlin Garland (1860-1940)*

Plaster bust, 23½" high, probably 1894, unsigned.

Garland was a prolific novelist, best known for his early short stories which express in realistic terms the dreary, lonely lives of hard-working pioneer farmers in the Dakota prairies, and for a series of autobiographical volumes, *A Son of the Middle Border* (1917) and others, dealing with the history of his immediate family through three generations. Garland married Taft's sister Zulime in 1899, and remained a close friend of the sculptor's, first in Chicago, later in New York and California. Garland was the first president of the Cliff Dwellers Club in Chicago, and one of the original members of the Eagles Nest Association in Oregon, Illinois. The plaster bust, a vivid presentation with an almost baroque sense of movement, was exhibited in Chicago in 1895 and in St. Louis in 1896. A bronze cast was made in 1921 for the American Institute and Academy of Arts and Letters in New York, in which organization Garland was very active. A second plaster version was acquired by the Dayton Art Institute.

8 *John Henry Barrows (1847-1902)*

Plaster bust, 26" high, probably 1895, unsigned.

After his education at Olivet College and the Yale Divinity School, Barrows became a prominent clergyman in both Congregational and Presbyterian churches in Kansas and Illinois. From 1881 to 1896 he was pastor of the First Presbyterian Church in Chicago, at which time Taft completed his portrait. In 1893 Barrows organized and presided at the Parliament of Religions, held at the World's Columbian Exposition, a remarkable ecumenical movement whose sessions were attended by some 150,000 people. After leaving Chicago he lectured in India and Japan, and in 1896 became president of Oberlin College. The Taft bust was included in an exhibition of work by Chicago artists at the Art Institute in 1896. Documents indicate that a marble version was made, but its present location is unknown.



9 *Ella Pomeroy Belden*

Plaster bust, 24" high, probably 1895, unsigned.

Information about the two ladies whose portraits are among the early works is scanty. They were evidently members of the intellectual and artistic group which gathered around Taft in Chicago, and probably at the summer camp at Oregon, Illinois. The lady is identified as Mrs. Charles Belden in an early photograph among the Taft papers. The bust is one of the most subtle of Taft's productions, particularly fine in its delicate detail. While it brings to mind certain characteristics of the Italian Renaissance, it remains at the same time distinctly American in quality. It was exhibited at the Art Institute in 1896.

9





10 *Horace Spencer Fiske* (1859-1940)
 Plaster bust, 21" high, probably 1895, unsigned.
 Lent by the Midway Studios,
 University of Chicago.

Born in Michigan, Fiske was a student at Beloit College, Dublin, Oxford and Cambridge. After teaching political science and economics, he turned to the field of English literature, and in 1894 began a long association with the University of Chicago, first as an extension lecturer, then as University recorder, editor of the *University Record*, director of the University Press, and in the office of public relations. He was one of the original members of the Eagles Nest Association, and a prolific author, publishing a number of volumes of literary criticism and verse, several of which are glorifications of Chicago and the University. He established a poetry prize at the University, and wrote sonnets on several of Taft's works. The extraordinary visual illusion of the modelling of the eye glasses is an example of academic virtuosity. Financial records in the Taft papers indicate that the Fiske bust was carved in marble by the Piccirilli Brothers in 1896, but the present location of this version is not known.

11 *Elihu Bartlett Pond*
 Plaster bust, 19" high, probably 1895, unsigned.

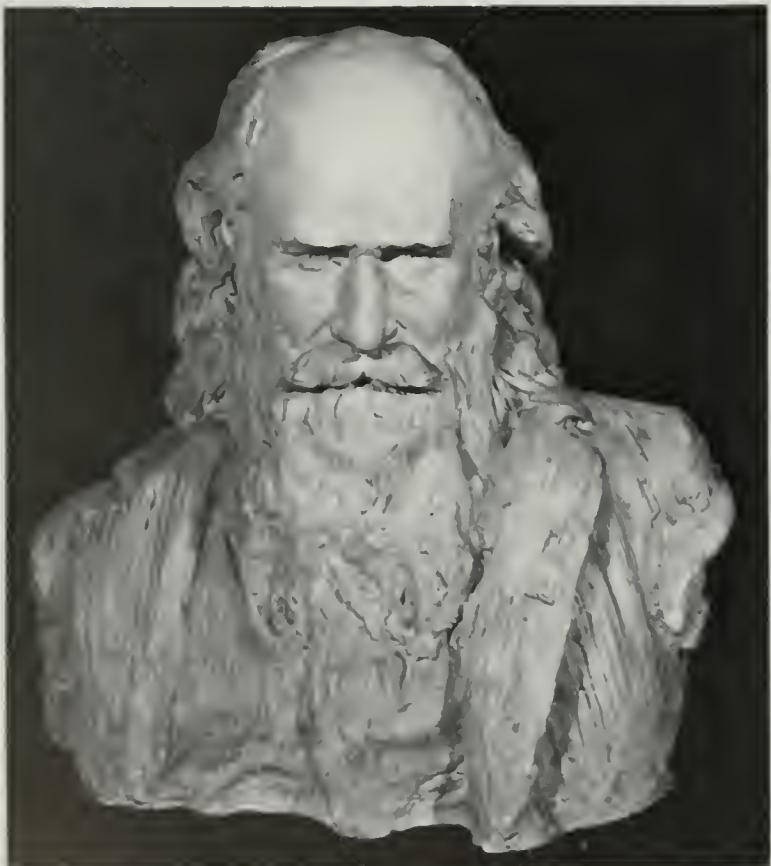
Pond was born in New York, but became a newspaper editor and publisher in Ann Arbor, Michigan, and was a member of the Michigan state legislature in 1859. He was the father of Allen B. Pond and Irvin K. Pond, whose architectural firm was for many years active in Chicago. The Pond brothers were original members of the Eagles Nest Association, and it was no doubt there that Taft came in contact with their father, whose wise old face suggests the "high thinking and straight living" which were associated with his character. The bust was exhibited in St. Louis in 1896 and in Chicago in 1899 under the title of *Old Settler* or *Old Pioneer*.



12 *Henry Blake Fuller (1857-1929)*

Plaster bust, 25½" high, probably 1897, unsigned.

For many years Fuller was an important figure in the literary world of Chicago, the author of novels which were significant elements in the realistic depiction of business as well as of the American experience in Europe. He translated plays by Goldoni, was on the advisory committee of *Poetry* magazine, and was a prolific author of literary reviews. He published eight books between 1890 and 1901, but did little creative writing for the remainder of his life until just before his death. Although a semi-recluse, he was one of Taft's closest friends, one of the original members of the Eagles Nest Association, and a frequent visitor at the Midway Studios. Taft delivered a heart-warming tribute to his friend at a memorial service held after Fuller's death. The bust, which is apparently unique in the plaster version, was shown at the Art Institute in 1898.

13 *Joaquin Miller (1841-1913)*

Plaster bust, 21" high, 1898, unsigned.

Miller, born in Indiana, was taken by his parents to the far west as a child and grew up in Oregon and California. He ran away as a teen-ager, worked in mining camps, lived with Indians, joined a band led by a Mexican bandit, and started publishing sketches of local life and poetry in newspapers and magazine. He was a picturesque figure whose romantic tales about himself are often not credible. He made a spectacular entrance into London society, wearing a broad hat, jack-boots, and long hair, advocating his theory of free love, while continuing to pour out poems, plays, and novels. His literary work is largely forgotten today. Miller was in Chicago in 1898, when Taft made the portrait which was first exhibited in 1899, and again in 1919. In 1933 Taft proposed to Miller's daughter that the bust be cast in bronze, but apparently this was never done.

14 *Eldora Lynde Nixon*

Plaster bust, 28" high, 1898, unsigned.

She was the wife of Charles Elston Nixon, a journalist on the staff of the Chicago *Inter-Ocean*, of which newspaper he was the music editor and critic. Mrs. Nixon's name appears among those of Taft's friends, both in Chicago and at the Eagles Nest camp. In 1902 she published a sonnet on Taft's *Solitude of the Soul* in a Los Angeles musical periodical, *The Philharmonic Review*. There is no record of a public exhibition of the bust in Chicago or elsewhere. As with the Belden portrait, the contrast between the sensitive surfaces of the flesh areas and the elegant but controlled detail of the hair and costume decoration form a striking effect.

15 *Israel Zangwill (1864-1926)*

Plaster bust, 21½" high, 1898, unsigned.

Zangwill was a prolific British novelist and playwright, but is best remembered for his passionate advocacy of the forming of a Jewish homeland. His reputation was made with a remarkable study of Jewish life, *The Children of the Ghetto* (1892). He was an early member of the Zionist movement, but later abandoned the idea of a Jewish state in Palestine, and founded the Jewish Territorial Organization which attempted for years to find some other location for such a homeland. He was in Chicago in 1898, where Garland introduced him to Taft. His striking appearance led Taft to model one of his most powerful portraits. Early references describe it as "sketch," and it is probable that had it led to a formal commission much of the urgency and freedom of its initial appearance would have been smoothed away. The work was exhibited at the Art Institute in 1899.

16 *Ralph Clarkson (1861-1942)*

Plaster bust, 22" high, probably 1905, unsigned

Clarkson was for many years the most prominent portrait painter in Chicago. Born in Boston, he studied at the Boston Museum School and in Paris, exhibited in the Paris Salon in 1887, and settled in Chicago in 1896. There he was active in many civic movements, a governing member of the Art Institute, one of the founders of the Friends of American Art, and a member of the juries at the expositions in Paris (1900), St. Louis (1904), and San Francisco (1915). Clarkson was one of the original members of the Eagles Nest Association and spent many summers in his studio there. Taft's bust is the model for the bronze version which is at the American Academy and Institute of Arts and Letters in New York. The plaster version was exhibited in Chicago in 1906, the bronze in 1910. A second plaster version, somewhat different in detail, and lacking the delicately modelled palette on the base, is in the gallery at Oregon, Illinois. Clarkson painted an excellent portrait of Taft which cannot now be located.

17 *Henry Wadsworth Longfellow (1807-1882)*

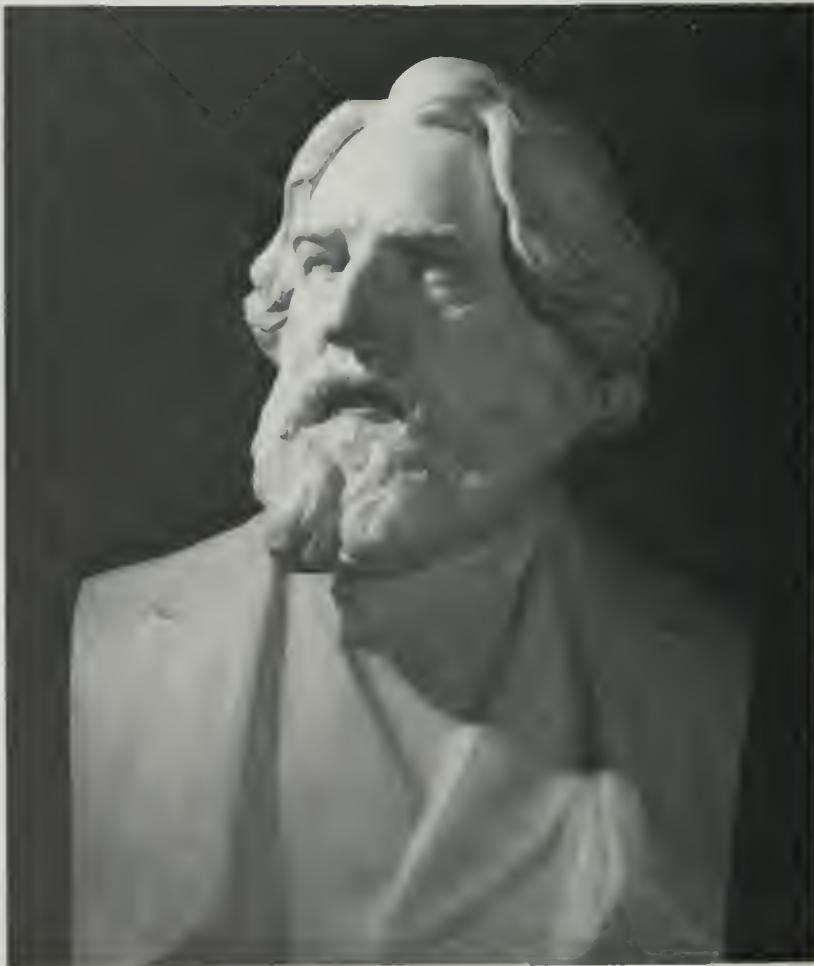
Marble bust, 28½" high, 1907, signed "Lorado Taft." Lent by the University of Illinois Library.

Taft exhibited a plaster portrait bust of Longfellow in the so-called First Champaign Salon of 1884, which he organized on his return from Paris after three years at the Ecole des Beaux-Arts. The marble bust was commissioned by the class of 1907 as a gift to the University, and was presented with appropriate ceremonies upon its graduation. It is not known whether this is a reworking of the portrait made twenty-four years earlier, but the broad style and simple surfaces make this seem unlikely. The marble was carved by the Piccirilli Brothers, who executed many of Taft's works in this material. Taft never saw the American poet and obviously worked from photographs, but the turn of the head, the largeness of treatment, and the vividness of the expression give it a vital quality. It was exhibited at the Art Institute in 1908.

16



17



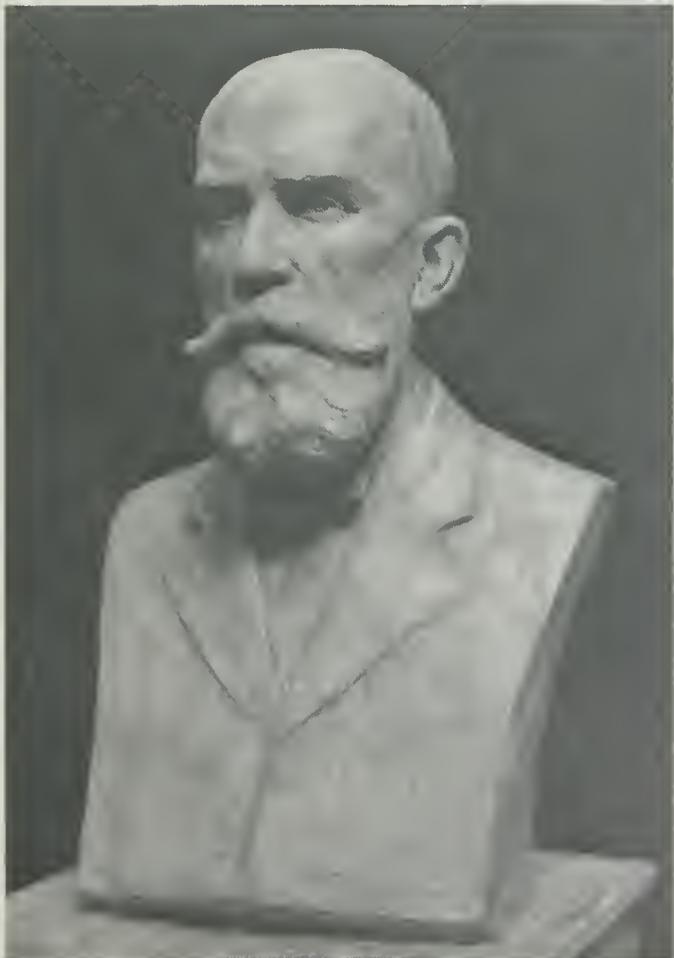
18 *Henry Wilson Clendenin (1837-1927)*
Bronze bust, 27" high, 1930, signed: "Lorado
Taft sc. 1930." Lent by the College of
Communications, University of Illinois.

In 1927 the Illinois Press Association established "The Editors Hall of Fame," to immortalize distinguished journalists, and chose the University of Illinois for the location of a collection of bronze portrait busts. The first commissions were made in 1929, and it was originally planned to accumulate as many as a hundred such portraits. The depression brought this ambitious scheme to an end, and the nine busts in Gregory Hall comprise the entire Hall of Fame. The portraits are larger than life. Taft was one of six sculptors who made them; he contributed two, neither of which can have been modelled from life. Clendenin was born in Pennsylvania, served throughout the Civil War, started his career as a newspaper man in Iowa and moved to Springfield, Illinois, in 1881, where he acquired the *Illinois State Register* and became a powerful figure in the Democratic party, at both the state and national level. The two late Taft busts are routine productions, competent but rather impersonal in comparison with many of the earlier portraits.

19 *Victor Fremont Lawson (1850-1925)*
Bronze bust, 27" high, 1930, signed: "Lorado
Taft sc. 1930." Lent by the College of
Communications, University of Illinois.

Lawson was the most important figure in Chicago journalism for many years. He founded the *Daily News* in 1876, and was the long-time President of the Associated Press. He introduced many innovations into American journalism, and was one of the first editors to station correspondents in leading European and Oriental capitols. He was a generous and imaginative philanthropist, a supporter of social and cultural activities, involved in civic reform and race relations. In 1932 Taft made the monumental granite figure of *The Crusader* for Lawson's grave in Graceland Cemetery, Chicago. It is significant that this work, the most important of the sculptor's late works, is a symbolic rather than a portrait figure.

18



19



19

OTHER WORKS



20 *Molly Pitcher*

Bronze, 33" x 11" x 13½", 1885 (bronze c.1890), signed: "L. Taft Sc." Lent by Jeffrey F. Bordelon and Amy Dallas, Auburn, California.

Molly Pitcher was the wife of a gunner in the army during the Revolutionary War. She carried pitchers of water to soldiers on the battlefield at Monmouth, New Jersey, in 1778, and thus gained her name. When her husband fell, she took his place as a gunner, and is here represented proudly holding the cannon's ramrod. The soldiers made her an honorary sergeant, and the Pennsylvania legislature later awarded her a pension in honor of her bravery. Taft's figure was the principal work of his last year in Paris, and his letters of 1884 and 1885 are full of references to her. He planned to submit a full-scale version to the Paris Salon of 1885, but technical difficulties with the armature prevented this, and he was represented in the Salon with a statue of Sainte Genevieve and the portrait bust of Dr. McAll. The plaster model was sent back to this country and was one of the six works which Taft showed in the inaugural exhibition at the Art Institute of Chicago in 1887. It was later cast in bronze by the Gorham Company, Chicago (probably in the 1890s), and for many years was at the Midway Studios. The illustration reproduces a photograph taken in Paris in 1885 of the original plaster model.



21

21 *Learning, Love, Labor*

Bronze relief, 11" x 32", c.1890, signed: "Taft sc.
after Boulanger." Lent by Mary Taft Smith,
Greensboro, North Carolina.

This is an example of the early commercial decorative reliefs which Taft designed during his first years in Chicago. This was produced in multiple copies by Winslow Brothers, bronze founders, Chicago, one of several such companies for which Taft worked. The signature indicates that the composition is not original. It was no doubt based on a reproduction of a painting, probably by Hippolyte Ammanuel Boulenger (1837-1874), at that time a well known Belgian genre painter. The three narrative scenes, separated by lattices and plant forms, are contained within a classically designed frame. The style is detailed, the compositions crowded. Perhaps Taft was attracted to the subject matter because of the presence of Labor and Learning on the official seal of the University of Illinois.

22 *The Solitude of the Soul*

Plaster model, 29" x 12" x 17", probably 1901, unsigned. Lent by Donald L. Reed, Oregon, Illinois.

The first minute study for this group, only about two inches high, (No. 44) was probably made in 1899, and was soon developed into the present model. This was further enlarged to life-size scale; the final monumental plaster version was widely exhibited, receiving a gold medal at the St. Louis Exposition in 1904. It is the first major composition in Taft's mature style, the forms broadly simplified and making expressive use of the inherent character of the material. In 1913 the Friends of American Art at the Art Institute of Chicago purchased the model and provided funds to have it carved in marble, which was done by Taft's long time marble cutter, Zimmerman. The original full scale plaster model was acquired by the Dayton Art Institute in 1930.

23 *The Blind*

Plaster, 9' x 10½' x 6', 1907-1908, unsigned.

The group was inspired by a play by Maurice Maeterlinck, *Les Aveugles*, which deals with a group of blind people lost in a forest: the only sighted person is an infant, held aloft by its mother. A minute first sketch exists (No. 49). A small model was exhibited in Chicago in 1906. The full scale model was never put into permanent material. It was included in an exhibition in Chicago in 1908, and later in the same year in an exhibition of the National Sculpture Society in Baltimore. It was brought to Urbana with the Taft collection after his death, was for years installed, first in the Architecture Building, later in the Auditorium, but was finally placed in storage due to its deterioration. It is now impossible to reassemble all of the separate sections, but we are exhibiting eight large fragments which give a good idea of its broad treatment and monumentality. The reduced scale model was presented by the sculptor to the collection in the Oregon, Illinois, Township Library.

24 *The Fountain of Time*

Plaster model, 24" x 94" x 26", 1910, unsigned.

The conception of the fountain dates from 1909, when Taft was impressed by a couplet by the British poet Austin Dobson:

Time goes, you say? Ah no!
Alas, Time stays, we go.

A minute preparatory sketch in clay may be seen among the studies, as well as a second larger plaster version (Nos. 53 and 56), which led in 1910 to the final model seen here. The figure of *Time*, who surveys the moving panorama of life before him, has not been preserved. The Ferguson Foundation in Chicago gave him the commission to enlarge and complete the fountain in 1913. A full scale plaster model was installed on the Midway in 1920; it was later cast in concrete and dedicated in 1922. The final work is approximately a hundred and ten feet long.



3

25 *Ideal Head* (see front cover)

Plaster, 20" high, date unknown, unsigned

This does not seem to be a study for any other work and cannot be identified with any of the artist's works mentioned in the documents. It is possible that it was made to be part of the work which Taft used in his public lectures. The type is similar to those employed in the *Fountain of the Great Lakes*, and the date may be close to that work, about 1910 to 1915. The dramatic sweep of the drapery is notable.

26 *The Fountain of Creation: Central Group*

Plaster model, 27" x 31" x 10", about 1912, unsigned.

The monumental fountain was designed for the east end of the Midway in Chicago as a counterpart to the *Fountain of Time* on the west end. Taft conceived the idea about 1910 and worked on it for the rest of his life. The theme was a Greek myth in which Deucalion and Pyrrha, the only two people left after the deluge, threw the bones of Mother Earth in the form of stones behind them: these came to life in the form of a new race of mankind. Only four of the figures were executed in permanent form. These are the crouching limestone figures in front of the Library and the Auditorium on our campus. The central group, placed at the apex of the composition, consists of ten figures, closely organized in a compact mass. This part of the preliminary model was included in an exhibition at the Whitney Museum in New York, "Two Hundred Years of American Sculpture," in 1976, No. 273. Ten small studies in fired clay of individual figures or groups are included in the present exhibition.

26



24

27 *Head of a Child*

Terra cotta, 10" high, probably 1917, unsigned.

This is probably one of three works which Taft exhibited at the Art Institute of Chicago in 1918 at the first exhibition of works of former students and instructors there. Nothing is known of the circumstances of its production.

29





28 *Henry Harkness Stoek (1866-1923)*
Bronze memorial tablet, 50" x 36", 1925, signed:
"L. Taft 1925." Lent by the College of
Engineering, University of Illinois.

Stoek came to the University of Illinois in 1909 as the first head of the Department of Mining Engineering. A graduate of Lehigh University, he had taught at his alma mater and at Pennsylvania State University; had had intensive practical experience in mining, metallurgy, and geology; was for many years the editor of the principal professional journal in his field; and was president of the Coal Mining Institute of America. He was greatly admired as a teacher, and after his untimely death his students and professional colleagues gathered the funds which led to this memorial tablet, dedicated in 1926 and for many years installed in the Engineering Library. It is an excellent example of the delicate low relief by which Taft was able to suggest strong three dimensional qualities.

29 *Alma Mater*
Two drawings, pencil on tracing paper, circular,
19½" diameter, 1928.

The official seal of the University contains the words "Learning and Labor." As early as 1916 Taft had conceived the idea of a monumental standing figure of Alma Mater, with personifications of Learning and Labor at either side. This was finally realized as the result of a number of class gifts, and the work was dedicated in 1929, on the fiftieth anniversary of Lorado's graduation from the University. He was not an accomplished draftsman, always executing even the most preliminary sketches of his works in three dimensions, and it is by no means certain that the present drawings, only recently discovered in the files of the University architect's office, are the work of his own hand. But they were certainly created in his studio, under his direct supervision.



32

30 *Ghiberti and Donatello*

Plaster model, painted, 12" x 6" x 4 1/2", 1927, unsigned.

From 1927 to 1936 Taft designed and his associates fabricated a series of eight small dioramas which represented episodes in the lives of famous sculptors. The figures of the sculptor Ghiberti showing the bronze doors by Andrea Pisano in the Florentine Baptistry to the youthful Donatello are from the first of the dioramas, entitled "Morning in Florence, 1400." While many of the details were made by Taft's associates, we can be sure that he modelled the most important figures, like these, himself. It was planned to produce multiple copies of the dioramas, but not many were actually fabricated. There are three complete sets, and a few additional individual examples.

31 *Great Lakes Medal* (see back cover)

Bronze, 2 7/8" in diameter, 1935, signed: "L.T." Lent by World Heritage Museum, University of Illinois.

Beginning in 1930 the Society of Medallists, with headquarters in New York, issued two medals annually for its subscribers. Many of the established and generally conservative artists of the period received commissions from the Society. Taft originally designed a powerful anti-war medal, which was not received with favor by the officers of the Society and he was asked to turn to a less controversial theme. This he found in his own *Fountain of the Great Lakes*. He prepared a model, twelve and a half inches in diameter, which was reduced in scale to the final size of the medal. The obverse represents the head of one of the fountain figures, inscribed "Ontario send greetings to the sea." The reverse depicts the entire composition of the fountain figures, with their names encircling them.

32 *The Spirit of Art*

Bronze relief, 26 1/2" x 19", 1936-1937, signed: "Lorado Taft." Lent by the Midway Studios, University of Chicago.

This relief was one of Taft's last designs, and was brought to completion after his death by two of his associates, Fred Torrey and Mary Webster. It was commissioned by the Arché Club, a Chicago organization which sponsored the fine arts.

PORTRAITS OF TAFT

33 Nellie V. Walker (1874-1973)

Lorado Taft, plaster statuette, painted, $25\frac{1}{4}'' \times 8\frac{1}{2}'' \times 9''$, date unknown, signed: "N. V. Walker."

Nellie Walker was Taft's student, associate, and collaborator, and lived for many years at the Midway Studios. She had an active independent professional career. Taft is represented in his studio smock, a modelling tool in one hand, his eye glasses in the other. Walker, together with Mary Webster and Leonard Crunelle, enlarged and completed the Washington monument for Chicago which Taft designed shortly before his death. She presented the portrait statuette to the University of Illinois in 1943.

34 Mary H. Webster (1882-1965)

Lorado Taft, bronze bust, 28" high, 1936, unsigned.

Mary Webster, another student and an associate, lived at the Midway Studios and for many years served as Taft's secretary. Her portrait of him was made in the last year of his life. It was presented to the University in 1938 by the Illinois Art Extension Committee. A second copy of it is in the public library in Elmwood, Illinois.



SKETCHES AND STUDIES



37

52



The Taft collection at the Krannert Art Museum contains more than a hundred and thirty small sketches and studies. Taft seldom made drawings of projected compositions, but from the beginning conceived his ideas in three dimensional form on a surprisingly small scale. He worked in clay, sometimes firing it, sometimes giving it a coat of varnish or shellac, sometimes leaving it untouched. Some of the studies were cast in plaster. They vary in size from minute sketches not more than an inch or two high, to standing figures seven or eight inches tall. It is extraordinary that an artist whose major works are of monumental size should have given his first expression of these compositions in such small scale. Many of them can be identified as studies for specific monuments; others simply record poses and gestures which were of interest to the artist. The following list attempts a chronological order. When a date is included, it is arbitrarily made earlier than the completion date of the work in question. Many of Taft's ideas matured over periods of years.

35 Study for *The Awakening of the Flowers*, Horticulture Building at the World's Columbian Exposition, c.1892.
Terra cotta, 6½" x 4½" x 3"

36 Study for a Civil War monument, c.1895.
terra cotta, 3 3/8" x 1" x 2"

37 Study for a Civil War monument, c.1895.
terra cotta, 3" x 2 ¾" x 2 ¼"

38 Woman at wash basin.
clay, 3" x 1 ¾" x 1 ¾"

39 Head of a little girl.
clay, 4½" x 5" x 2"

40 Man and woman embracing.
clay, 2 ¾" x 1" x 1"

41 River god with water spout
terra cotta, 3" x 3" x 1 ¾"

42 Half length figure of a boy blowing a shell
plaster, 5" x 2 1/8" x 2 ½"

43 Study for *Despair*, c.1897.
clay, 3" x 1 ¾" x 2 ½"

44 Study for *The Solitude of the Soul*, c.1899.
clay, 2 5/8" x 1 3/8" x 1 1/4"

45 Standing draped figure.
clay, 3 ¾" x 1 ½" x 1 ¼"

46 Standing figure in frock coat.
clay, 4 1/8" x 1 3/8" x 1 3/8"

47 Study for St. Louis Exposition group (never executed), c.1903.
terra cotta, 4 ¾" x 6" x 4"

48 Study for *Figures bearing a coffin*, c.1905.
clay, 3" x 3" x 2"

49 Study for *The Blind*, c.1906.
terra cotta, 2½" x 4" x 2"

50 Standing black figure.
clay, black varnish, 5½" x 2½" x 1½"

51 Standing nude, right arm to shoulder.
plaster, 8½" x 3" x 3"

52 Study for *Eternal Silence*.
terra cotta, 8" x 2½" x 2½"

53 Study for *The Fountain of Time*, five sections,
c.1909.
terra cotta, 2" x 6½" x 1"

54 Study for *The Fountain of the Great Lakes*,
c.1910.
terra cotta, 6½" x 4¼" x 3"

55 Study for *Thatcher Memorial Fountain*, c.1916.
clay, black varnish, 4½" x 4½" x 4½"

56 Study for *The Fountain of Time*, two sections,
c.1917.
plaster, 3" x 20" x 3"

57 Half length figure reading a book.
clay, 3" x 3" x 2¾"

58 Studies for *Omaha War Memorial* (never
executed), c.1925: *The Mourners*.
plaster, green over-color, 9¼" x 8¾" x 12¼"

59 Soldier and sailor, c.1925.
plaster, green over-color, 8½" x 2½" x 2¼"

60 Two soldiers at rest, c.1925.
plaster, green over-color, 8½" x 2½" x 2¼"
each

61 Two girls carrying a wreath, c.1925.
plaster, green over-color, 8" x 5¼" x 2¼"

62 Studies for *The Fountain of Creation* (never
executed), c.1930: *Crouching Man*.
terra cotta, 4" x 3½" x 4"

63 Crouching man, hand on knee, c.1930.
terra cotta, 4½" x 2½" x 3"

64 Crouching man, hand to face, c.1930.
terra cotta, 3½" x 2¼" x 3¼"

65 Crouching man, arms to base, c.1930.
terra cotta, 5" x 2¼" x 3¼"

66 Crouching woman, c.1930.
terra cotta, 4" x 2" x 2¾"

67 Woman leaning to left, c.1930.
terra cotta, 4" x 2" x 2¾"

68 Man leaning forward, c.1930.
terra cotta, 7" x 2¾" x 3"

69 Man leaning forward, c.1930.
terra cotta, 6½" x 3" x 3"

70 Two men struggling, c.1930.
terra cotta, 7¼" x 6" x 2 3/8"

71 Man and woman struggling, c.1930.
terra cotta, 6¾" x 3½" x 2"

72 Study for portrait of a standing man.
plaster, 15" x 5 5/8" x 4 1/2"



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Beginning January 16, 1983

Tuesday, 10:00 a.m.-5:00 p.m.

Wednesday, 10:00 a.m.-8:00 p.m.

Thursday, Friday, Saturday, 10:00 a.m.-5:00 p.m.

Sunday, 2:00-5:00 p.m.

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